

**WARREN
MAGAZINE**



**FAMOUS
MONSTERS
#165**

JULY 1980

THE EMPIRE STRIKES BACK

SEE PAGE 18

FAMOUS MONSTERS

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DARTH VADER INTERVIEWED!

ON PAGE 69

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SPEAKING OF MONSTERS



HOLD THE PHONE!

Pictured here, during a break in the filming of her 1956 fright film, is the She Creature, having a dial-lightful time. Our shocking correspondent called in her electrifying story too late for this issue. Fortunately, there are scares a plenty as we introduce you to the HUMANOID FROM THE DEEP, THE CHANGELING, THE MAN WITH THE GHOULDEN TOUCH, THE CREEPER, THE BOY WHO BECAME A BEAR and--can you bear the suspense?--the info on THE EMPIRE STRIKES BACK!

*FORREST
ACCHARD*

FANG MAIL



THIS ISSUE DEDICATED TO
JACK NISI



FM is proud of this young man who, despite a physical handicap of being deaf, has not permitted his spirit to be daunted and is doing fantastic work in the field of sculpting heads (in make-up) of Chaney Sr., Karloff, Lanchester, Lorré, mythical monsters, etc., some of which I am proud to display in my Museum of Imaginative Memorabilia. --FJA

WE'VE DRIVEN HIM SANE!

Thank you for a little bit of sanity in an insane world. I have read your magazine ever since you gave a bong to new Kong. Now I felt with a few changes KING KONG could've been good. I feel the writing of your articles leaves little to be desired but the features you write about are a different story. Get rid of garbage like CLOSE ENCOUNTERS & STAR TREK & the other space movies. The name of your magazine is FAMOUS MONSTERS not Famous Alien Warfare or Famous Space Movies. I have one minor contradiction: please let us see more about ALIEN (the creature indeed is a movie monster). I would indeed love to see a SON OF KONG feature. I am in favor more more pictures of you in the magazine, it adds the personal touch.

BART NESS
Neillsville, WI

SON OF WATTS

I was reading your "1980 NERVE-SHATTERING FILM FORECAST" when I came across a film called THE WATTS MONSTER. Watt kind of monster can I be!

DALE R. WATSON
Murfreesboro, TN

REQUEST GRANTED

I am writing about a film I saw around 2 years ago called THE CREEPING TERROR. This had to be the worst film I have ever seen. And I was very surprised that it wasn't voted the Worst Horror Film in your ballot "AARHSCARS". I mean, this film makes PLAN 9 FROM OUTER SPACE look like a masterpiece. It was made in 1966 in black & white and the whole movie was almost totally silent. There were only about 8 lines of spoken dialog. The rest was told by a very bad-voiced narrator. As for the creature, it looked like a smelly rotted shag rug with a vacuum hose for a nose with at least 5 men under it, their legs very visible. The creature went on a destructive rampage, knocking over a table & 3 chairs. After all that destruction the town decided to call in the army. A gigantic army of 4 men. They battled the creature for a full 10 minutes by casually walking up to it with bored looks on their faces and firing at it with a gun. One soldier was caught by the monster and swallowed while his trusty fellow soldiers watched the whole thing with their hands on their hips, about to fall asleep. When the creature decided to swallow someone, you could see 2 human hands come out of its throat and pull its victims in. Since the army could not stop the creature with ordinary bullets they decided to use grenades. When the soldier threw the grenade it hit the monster and blew it into tiny pieces but the freshly-swallowed soldier was somehow saved and got up & walked away. By the way, the explosion effect was caused by 2 people throwing dirt at the lens of the camera. If you could run a photo of the creature I would enjoy it very much.

BOB WEAKLEY
Old Bridge, N.J.

HEART HIT

For some reason movie monsters just hit my heart. I just simply love them. I have been with your magazine since FM 153. And I have one thing to say: I am a life-time subscriber. I plan to be an actor when I grow up.

EARL REINISCH
Minot, ND

THE SCARE SCORE

I'm a horror film freak and I would like to "review" some. Rating System:

- 1/4 Real Garbage (More scares in an episode of Scooby Doo)
- 1/2 Still Garbage (Not worth 4 Bills for No Scars)
- * Still Garbage, Maybe 1 or 2 Scars.
- ** OK. A few scares. Still not really worth seeing.
- *** Many scares. Worth seeing.
- **** A pure Masterpiece of Horror. Very, very frightening. Really worth seeing.

SUSPIRIA *** A really ignored horror film from Italy. It had a lot of scares & fine pulsating music. It had many great scenes of horror & suspense. The direction made me jump many times. As far as I'm concerned this ranks with NIGHT OF THE LIVING DEAD.

TALES FROM THE CRYPT *** A nicely made horror flick in which Peter Cushing dominates the screen in the scariest of 5 tales in the film. There is much suspense in this film and a lot of scares that might make you jump.

THE EXORCIST **** 1/4 By far this is the most frightening & well-made horror film in years. The performances by Max von Sydow, Jason Miller &

of course Linda Blair make this a realistic & very frightening horror flick. Really worth seeing.

BLACK CHRISTMAS *** Good & nicely-made horror film. The suspense is beautiful, with a couple of good scares.

THE INCREDIBLE MELTING MAN 1/2 A disgusting, stupid & non-scary horror film with scares, but stupid & predictable scares. The film has a stupid & revolting ending. Lousy special effects, thin & dumb story & bad acting & direction.

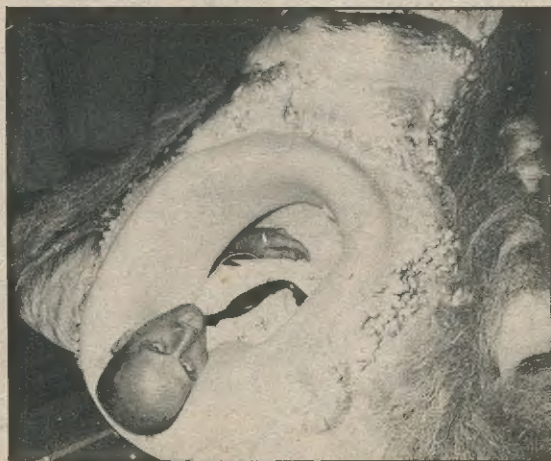
HALLOWEEN **** 3/4 The classic suspense flick, with some of the best directing by John Carpenter I've ever seen. The film has many continuous & good scares. The film never lets up; it keeps going for the throat and I loved it.

PHANTASM **** 1/2 Positively the best horror film I've ever seen. Many many creative scares & fine scenes. Don Coscarelli did a fantastic job directing, producing, writing & doing the cinematography. The special effects are some of the best I've ever seen in my life (especially the silver sphere).

PATRICK 1/2 One scare, ONE SCARE, can you believe that?! But the scare is good, let me tell you. But it only lasts about 5 seconds, the rest is really garbage. Don't waste your time & money for just a good 5 second scare which occurs at the film's very end.

TERROR 1/4 A bloody & stupid film with one scare that everyone in the audience laughs at. The picture starts stupidly & ends even more stupidly. The gore in the film wasn't even nicely done, no style, just cut & spurt.

NICK DIGILIO
Chicago, IL



THE CREEPING TERROR

OUR COVER:
STAR WARRIORS OF THE
WORLDS. REJOICE!
YOUR CHOICE FOR SCI-FI
HIT OF THE YEAR, THE
SPACE OPERA OF GOOD
CHEER, IS HERE: "THE
EMPIRE STRIKES (NO,
NOT OUT) BACK!"



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FAMOUS MONSTERS

Incorporating MONSTER WORLD

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FANTASY FILM SWEEPSTAKES

1978's critic catches up on 1979

by vinny garvey

For Fantasy Film Fiends everywhere, 1979 was fine, climaxing a startling decade of screen spectacles with a holocaust of horrific happenings. The year past has offered us something for every taste, whether you have a taste for fantasy, a taste for science-fiction, a taste for suspense or a taste for . . . blood. So here's a rundown on the more notable releases of '79:

STARCRASH—Fast-paced, spaced-out nonsense featuring stop motion monsters & surrealistic visuals, the best of the latter being its star, Caroline Munro. I'd crash with her anytime!!!

SALEM'S LOT—Stephen King's epic novel of supernatural horror comes to TV in an above-average miniseries, thanks to good production values, special effects & a convincingly menacing atmosphere. We'll be seeing more of King's work this year when Stanley Kubrick presents **THE SHINING**, starring Oscar-winner Jack Nicholson.

THE PROPHECY—If you've ever gone camping out in the woods, miles from any cities or towns, you may have awakened in the middle of the night and heard strange noises coming thru those dark woods. And you may have wondered if there was something out there in the dark, lurking, something the rest of civilization didn't know about . . . Bigfoot, perhaps. Well, in **PROPHECY** there IS something out there—a monstrous bearlike mutation which can take off your head with one whack from its mammoth paw. Talia Shire & Robert Foxworth are stalked by the Maine monster in a thriller by the author of **THE OMEN**, David Seltzer.

THE DARK—billed as "A chilling tale of alien terror", this film involves an unfriendly space creature that likes people—likes killing them, that is. This familiar plot may sound a lot like **ALIEN** but with one vital difference: you don't have to be in outer space to be stalked by this monster—he'll kill you right here on Earth! Worse yet, this monster (he reminded me of a werewolf in bluejeans) doesn't have to be within arms-length to kill you, he can incinerate you from a distance with his laserlike telepathic eyes! William Devane &

Cathy Lee Crosby are on hand to give stature to the film as hero & heroine.

NIGHTWING—If you thought you could avoid **JAWS** by staying out of the water, you were wrong; now there are jaws on the land out to get you! The jaws in this case are the sharp teeth of vampire bats unleashed on humanity by a drug-induced ritual performed by an old Indian medicine man. And these winged terrors have rabies, so watch out!

BUCK ROGERS IN THE 25th CENTURY—The movie that launched the current TV series, spicing up the 1930s' comicstrip hero's adventures for 1970s' audiences with outerspace princesses & excellent special effects.

PATRICK—For someone who's been in a coma for 3 years after electrocuting his mother & her lover, Patrick has got a lot going for him. The ability to read minds, for starters. And the ability to move objects far away by mind power alone. This heady combination should convince you that Patrick, the star of this Australian-made horror flick, is no one to mess around with!

My "Biggest Disappointment of the Year" Award goes to AIP's **THE AMITYVILLE HORROR**, which was a bastardization of the terrifying Jay Anson novel. **AMITY** wasted excellent source material & a good cast, making what could have been the most frightening film since **THE HAUNTING** into a standard haunted house thriller. The only shocking scenes in the picture were some violent "R"-rated flashbacks of the DeFeo Family being massacred in their sleep by a shotgun. I'm not normally offended by cinematic violence but since the massacre is a true-life incident, its recreation for the movie is merely a tasteless exploitation of real-life tragedy, showing poor judgment on behalf of the filmmakers. Maybe I could have excused them had the rest of the film not been such a ripoff.

I wasn't much happier with AIP's second 1979 major fantasy effort, **METEOR**. This film had a lot going for it: a good cast, an interesting premise & some excellent miniature work (such as the model of Hong Kong har-



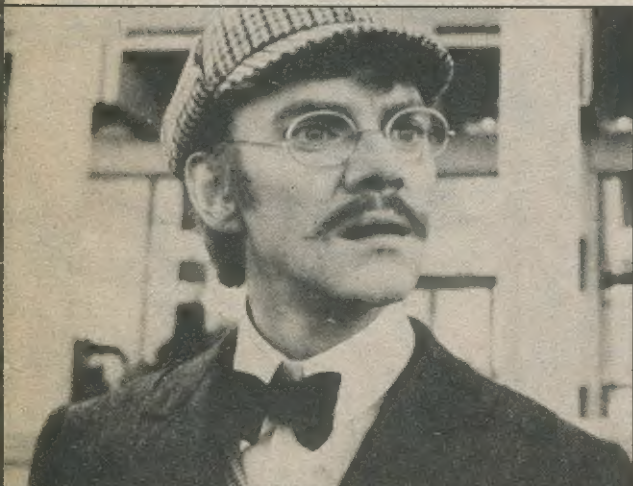
We wonder: did it ever DAWN on THE LIVING DEAD that horror like this would go to their head?



Stella Starr (Caroline Munro) in STARCRAASH.



Smack! The Flying Metal Ball claims another victim in PHANTASM.



HGWells himself (portrayed by Malcolm McDowell) searches for the Shape of Things to Come on the Streets of San Francisco . . . TIME AFTER TIME.

bor). But the script was too silly and ultimately the SpFx never rose above the level of Japanese monster movies. At twice the cost of STAR WARS, it just wasn't up to the state of the art.

So if I thought AIP's first 2 "fantastic" films left something to be desired, I was all set not to like their third effort, **LOVE AT FIRST BITE**. For starters, I didn't like the title, and the idea of Richard Benjamin as Van Helsing chasing around George Hamilton as Dracula didn't appeal to me either, so I expected a bomb. But this time AIP had come up with a sure-fire winner and I was surprised to find myself convulsing with maniacal laughter at Dracula's antics in modern day Manhattan. George Hamilton turned out to be a witty Dracula, out to win his true love, model Cindy Sondheim, after 700 years of one-bite stands. Susan St. James was terrific as Cindy Sondheim, a spacy career woman who suffers from paranoid delusions. So as the best horror-comedy since **YOUNG FRANKENSTEIN**, **LOVE AT FIRST BITE** worked so well that after seeing it one might have difficulty taking a serious Dracula movie, such as Werner Herzog's remake of **NOSFERATU**, seriously.

THE LEGACY—Prolific fantasy screenplay writer Jimmy Sangster strikes again. This one has Katherine Ross (**STEFFORD WIVES**, **THE SWARM**) receiving a diabolic power from a satanic millionaire. Good cast (Charles Grey, Roger Daltrey) adds blood to a gruesome story.

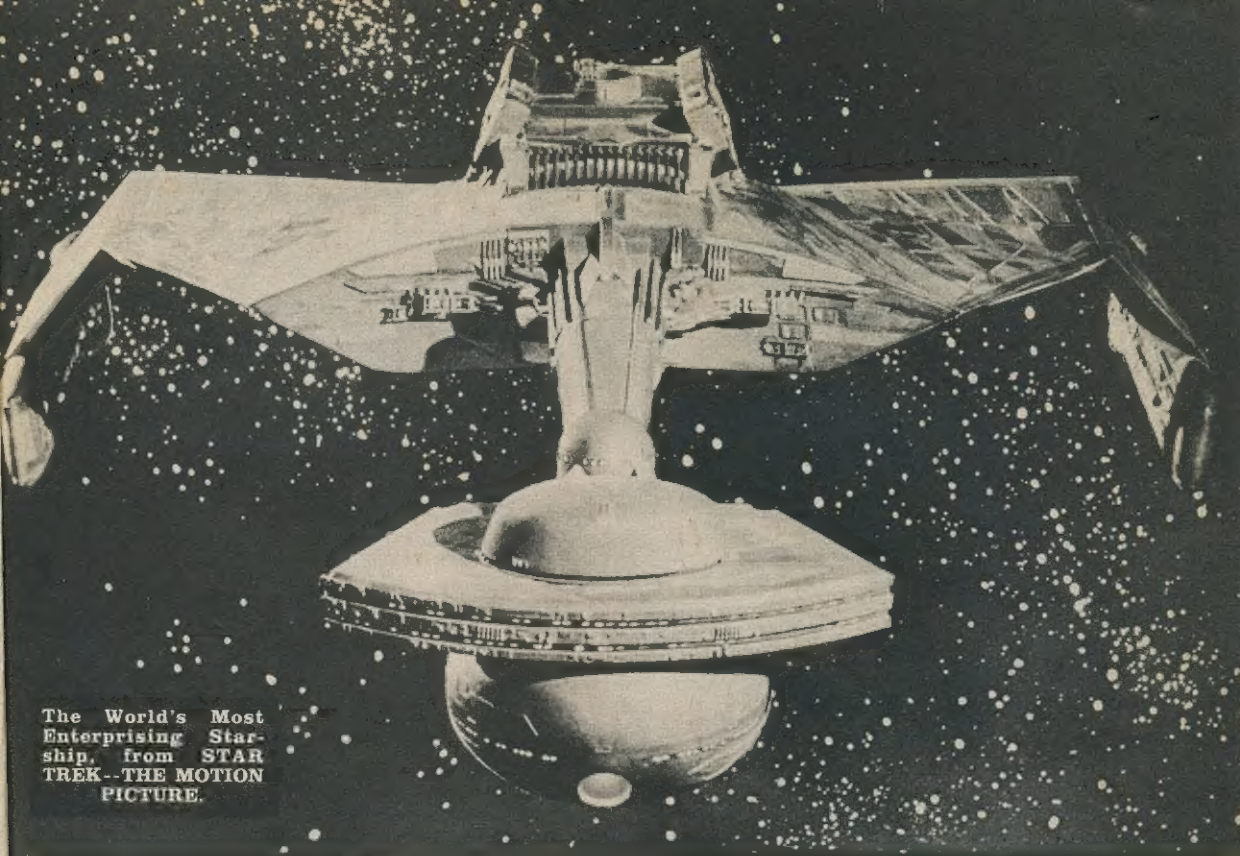
THE BROOD—David Cronenberg, who previously scared (or revolted) us with **THEY CAME FROM WITHIN** & **RABID**, is back with another wild thriller. **BROOD** isn't as bloody as **RABID** but is much better acted, thanks to Oliver Reed & Samantha Eggar, and more technically well-polished; a nice bizarre item, but the squeamish are forewarned.

TIME AFTER TIME—HG Wells vs Jack the Ripper in 1979 San Francisco? I'm the first to admit this unusual film is hard to classify with regard to any particular genre. It's science fiction . . . and it's romance. It's a suspense thriller . . . and it's a comedy. It's a fantasy . . . and it has social comment! And it manages to succeed on every level!

PHANTASM—25-year-old UCLA dropout Don Coscarelli wrote, direct & was co-producer, editor & cinematographer of this wild horror Sci-Fi hodgepodge, working as a low-budget exploitation horror film on one level and as an imaginative Surrealistic Fantasy on another. **PHANTASM**'s storyline involved the sinister Morningside Mortuary, whose residents include living dead, evil dwarfs, malevolent aliens & particularly nasty flying silver sphere. Many people have commented that **PHANTASM**'s plot didn't make too much sense; that hardly matters since the film was calculated to be seen in a fantasy context. One might enjoy this movie more the second viewing than on the first, since you can then know ahead of time when the audience is going to jump out of their seats and anticipate their reactions. Fred Myrow's eerie, haunting music is brilliant and adds immeasurably to the atmosphere.

DRACULA—Universal's excellent remake of (of course) the 1931 classic is arguably the greatest Dracula movie ever made. Frank Langella & Laurence Olivier were well-teamed as Dracula & Van Helsing and the large budget provided for a beautiful period sense, brilliant color photography & cinematography & sets even better than those used in the 1931 film. John Badham's stylish direction was also an asset.

THE BLACK HOLE—Walt Disney Productions' dizzy \$20 million sci-fi spectacular is an entertaining treat for people of all ages. It wasn't perfect: the plot,



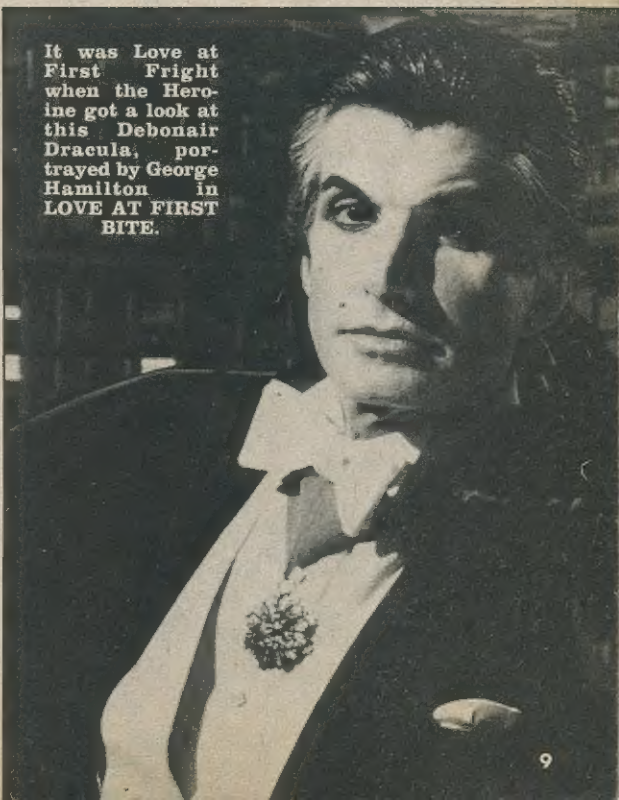
The World's Most
Enterprising Star-
ship, from **STAR
TREK--THE MOTION
PICTURE**.

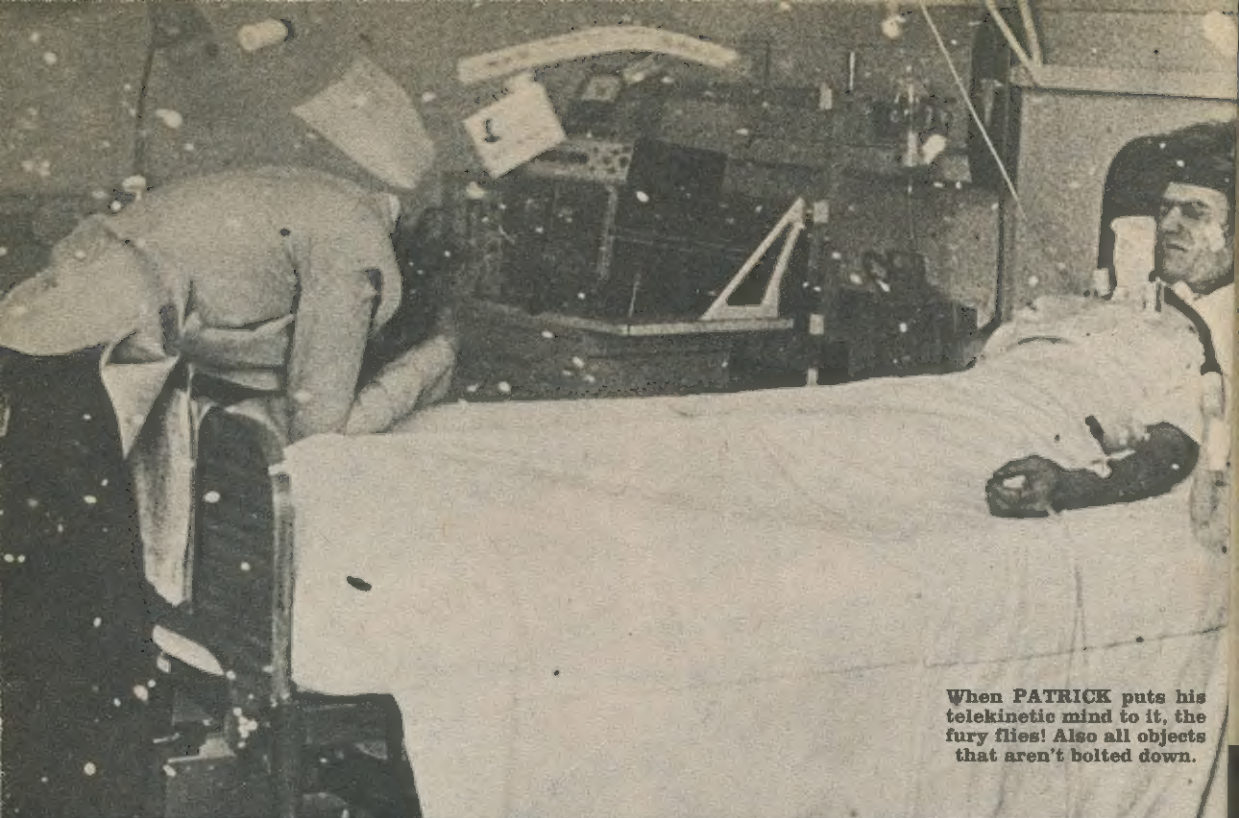
lifted from Disney's previous 20,000 LEAGUES UNDER THE SEA, had some scientific inaccuracies. And after seeing STAR WARS, GALACTICA & BUCK ROGERS I've had enough of cute robots, so the floating garbage cans from THE BLACK HOLE got on my nerves even if the one with Roddy McDowell's voice did have my name (V.I.N.C.E.N.T.). But the film proved to be exciting, hokey fun featuring superb spfx & mattework, climaxing with a mind-blowing cosmic consciousness excursion into the vortex of a black hole which is definitely the best celluloid trip of the year.

MOONRAKER—The largest scale, biggest budgeted Bond blast ever! Even more spectacular than its predecessor, THE SPY WHO LOVED ME, MOONRAKER thrilled from its stunning free-fall-out-of-an-airplane opening thru its fantastic laser-battle-in-space climax. Having been thru the "Madman-out-to-destroy-the-world" bit in so many other Bond movies, MOONRAKER was the most tongue-in-cheek episode in the series, with absurd happenings piled on top of each other and Roger Moore playing almost every scene for laffs. Special effects & set design were first rate thru-out.

ALIEN—What can I say about this winner that hasn't been said already? Some people have commented that ALIEN's storyline was basically an old-fashioned formula plot with a high budget. If this is so, then at least ALIEN, thanks to HRCiger, Ron Cobb, Moebius et al, had an original feel to it. The visual design & mood were both unsurpassed by any previous science fiction or horror film, and master sadist Ridley Scott's skillful direction kept audiences on edge thruout for a convincing exercise in sheer terror. And no way could I avoid

It was Love at
First Fright
when the Hero-
ine got a look at
this Debonair
Dracula, por-
trayed by George
Hamilton in
**LOVE AT FIRST
BITE.**





When PATRICK puts his telekinetic mind to it, the fury flies! Also all objects that aren't bolted down.

mentioning Sigourney Weaver, whose portrayal of the *Nostromo's* executive officer Ripley shatters every cliché about women as depicted in scientifilms and makes her the best heroine we sci-fi fans have seen yet.

DAWN OF THE DEAD—The first time I saw George A. Romero's *NIGHT OF THE LIVING DEAD* at the rather impressionable age of 14 (and I'm glad it wasn't any younger) I was quick to write it off as revolting garbage. This was because it was too scary; I simply thought it went *too far*. Weren't horror movies supposed to be merely escapist entertainment and didn't the good guys always win in the end? Brutality & gore aside, *NIGHT OF THE LIVING DEAD* was no simple diversion, it was a psychologically devastating experience. And while many, myself included, were quick to dismiss the whole affair as being "sick", it is a tribute to Mr. Romero's talent that he was able to provoke such extreme reactions on such a miniscule budget.

Having said that, I think Romero's sequel *DAWN OF THE DEAD* is the best horror film in the last decade (at least it's my personal favorite). I'm sure it won't reach the "classic" status of *THE EXORCIST* or *HALLOWEEN* but *DAWN* is a winner nevertheless, a cult blockbuster which has audiences jumping in dizzy spasms of delight from start to finish. While being even *more* violent & bloody than *NIGHT*, and in *color*, *DAWN* isn't as scary; it doesn't try to be. *DAWN* is a tongue-in-cheek horror film (or should I say teeth-in-arm?) and since it doesn't take itself too seriously, audiences don't either, so the movie is more fun than it is disgusting: after a shocking scene the audience will scream out loud and then laugh out loud at themselves for screaming! Romero's direction & editing is standard but the film's real star is Tom Savini's fantastic makeup wizardry. And don't forget the pulsing, throbbing

music by Italian rock group *Zombie*. Romero will be back in the 80s, so will Stephen King's bestseller "The Stand." Apocalypse wow!

STAR TREK—When this, the most eagerly-anticipated movie of the year, was released on Dec. 7, it was pounded almost unanimously by critics who zapped it with phasers set on "kill". Why did this happen? Well, it's my guess that many critics are just generally prejudiced against science fiction films and particularly one which cost more money than *APOCALYPSE NOW* or, to provide a better comparison, both *STAR WARS* & *CLOSE ENCOUNTERS* put together. And, for all the money spent, *STAR TREK—THE MOTION PICTURE* wasn't much more original than *Star Trek*, the TV Series: the plot was a disappointing combination of "The Changeling", "The Immunity Syndrome", "The Carbonite Maneuver" & "The Doomsday Machine".

But after so many critics (and even *STAR TREK* fans) reacted negatively to the motion picture, one might almost feel like he'd have to apologize for saying "I liked *STAR TREK*". Flaws aside, the new *STAR TREK* movie is good, old-fashioned entertainment with some elaborate metaphysical abstractions & some of the best special effects magic yet seen on the screen. The combined efforts of John (*STAR WARS*) Dykstra & Doug (*CLOSE ENCOUNTERS*) Trumbull have produced a mind-blowing new high in visual dazzle which make *STAR TREK* the best fantasy movie of the year. And I'll even fight your older brother on that! No apologies here.

I think I've taken care of 1979, unless you think I should have mentioned *QUINTET*... *THE ASTRONOMER*... *THE PSYCHOTRONIC MAN*... *THE ATTACK OF THE KILLER TOMATOES*... *CINDERELLA 2000*... *THE CHINA SYNDROME*... *BEAU-*

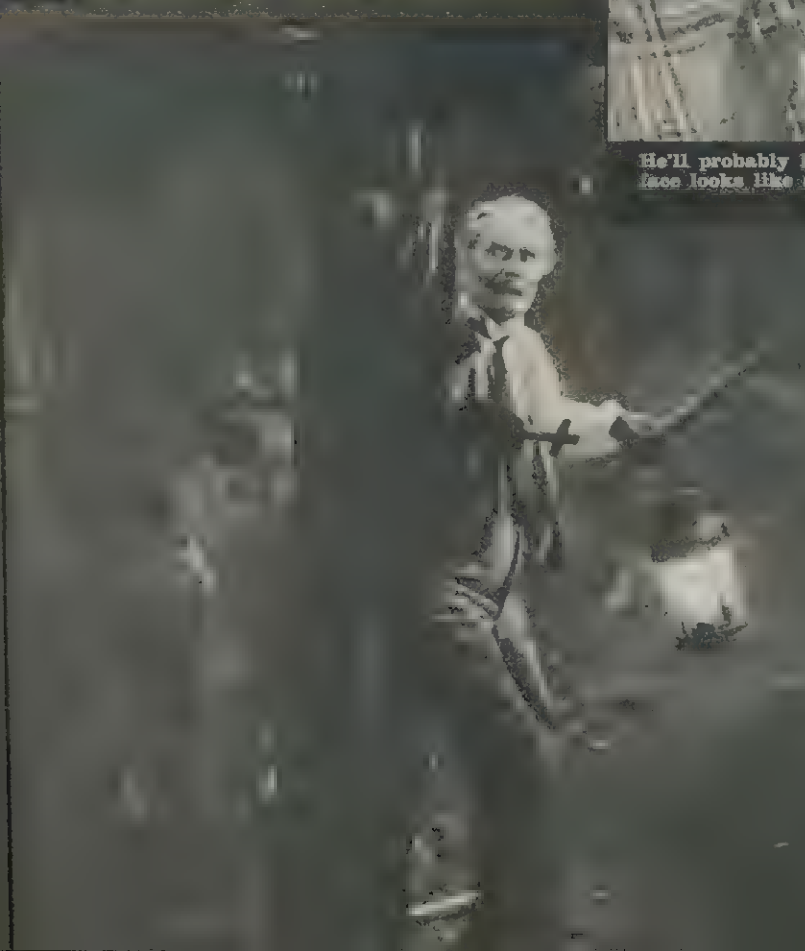
TY & THE BEAST... THE KIRLIAN WITNESS... THE MEATCLEAVER MASSACRE... COMMUNION... THE COMEBACK... DOMINIQUE... THE EVICTORS... NOCTURNA... INFRAMAN... AMERICATHON... THE NIGHT CHILD... CARNIVORES... GRAVE DESIRES... THE CEMETARY GIRLS... THE HUMANOID... HORROR OF THE ZOMBIES... THE CATS... THE CAULDRON OF DEATH... THE WATTS MONSTER... SCREAMS OF A WINTER NIGHT... KILLER FISH... THE SHOUT... THE NIGHT PROWLER... THE SECOND HOUSE ON THE LEFT... THE FALL OF THE HOUSE OF USHER... THE RAVAGERS... MICROWAVE MASSACRE... PARTS—THE CLONUS HORROR... TV movies like Vampire, The 2 Lives of Jennie Nolan, Mind over Murder, Captain America, & The Darker Side of Terror... BLACK MAGIC... THE ORPHAN... MURDER BY DECREE... CIRCLE OF IRON... BLUE SUNSHINE... TOURIST TRAP... MONTY PYTHON'S LIFE OF BRIAN... THE VAMPIRE HOOKERS... UP FROM THE DEPTHS... UNIDENTIFIED FLYING ODDBALL... THE SHAPE OF THINGS TO COME... ARABIAN ADVENTURE... WHEN A STRANGER CALLS... THE MUPPET MOVIE... THE CAT & THE CANARY... PICNIC AT HANGING ROCK.

1979. Plenty good year, huh? Happy nightmares, till nexttime. Catch you next year!

END



He'll probably have a blue Monday, considering his face looks like a hot fudge sundae. (From DAWN OF THE DEAD)



Prof. Van Helsing (LORD LAURENCE OLIVIER) searches for the body of his dead daughter in the domain of... DRACULA (Franz Langella version).

while
others slept,
this man crept

THE CREEPER!

the rondo hatton story

by randy palmer

A FACE OF FEAR: A Lurker in the Shadows A Dweller in the Dark

He was known as "the Creeper" and his twisted, grotesque features have sent icy shudders up & down the spines of many who saw his 1940s' horror & mystery thrillers. An unfortunate victim of one of life's dreaded diseases—Acromegaly—he made his living playing thugs & monstrous killers in motion pictures without the assistance of the Hollywood makeup men.

Hatton's real name was Dave Elkins. Born on April 19, 1894, in Hagerstown, Maryland, he enlisted in the Army at the onset of World War I. Before the fearful affliction made itself physically distinct. Later, Elkins moved to Tampa, Florida, where he became a reporter for the *Tampa Tribune*.

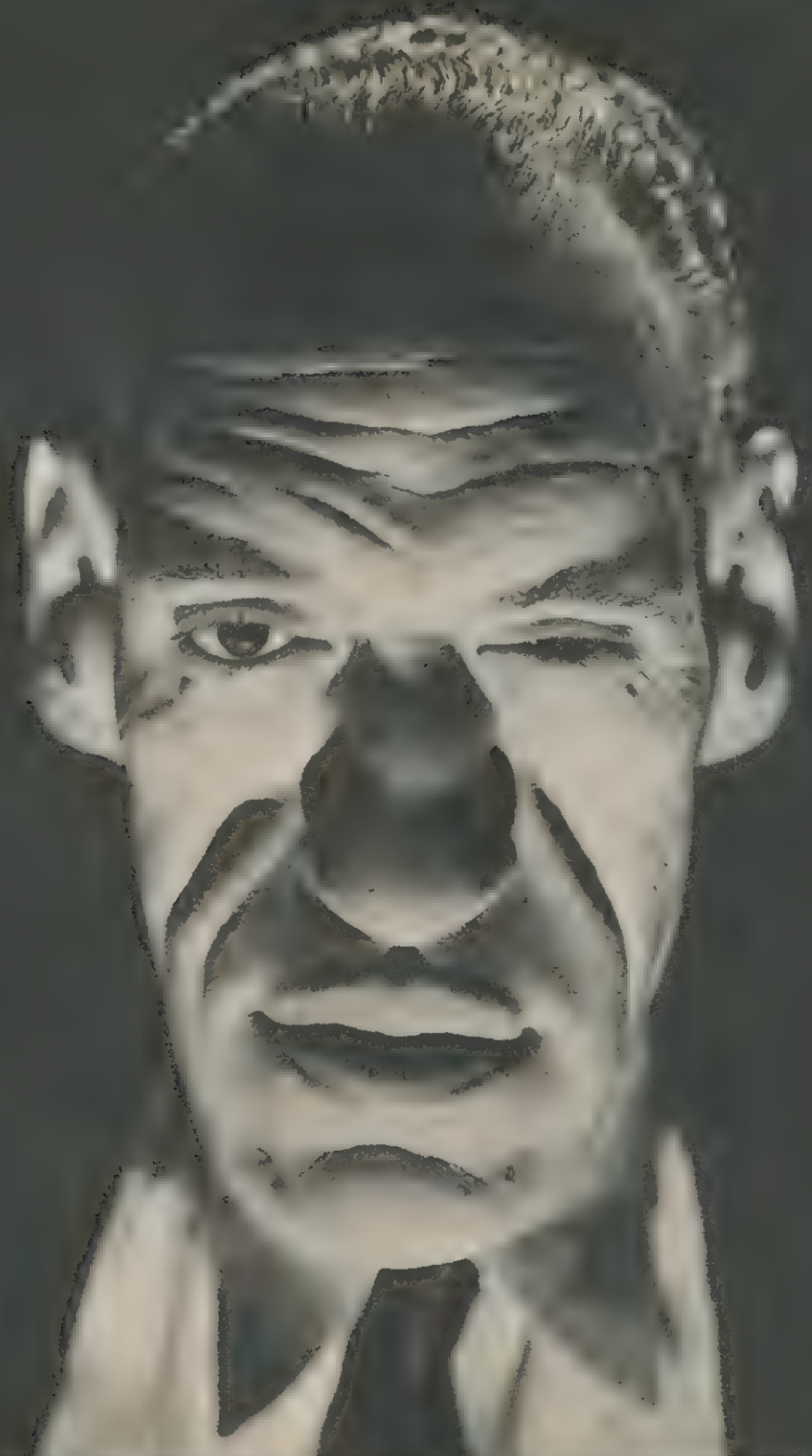
It was during this time that Elkins was spotted by a Hollywood movie mogul who subsequently cast him in a picture called *HELL HARBOR* (1930). He changed his name to Rondo Hatton and the story goes that he was picked for the part because "He had an interestingly sinister face." Obviously then—by this time—the disease known as

Acromegaly had begun to distort his features.

real life tragedy— not real

Acromegaly is caused by a malfunctioning of a small gland which lies directly under the brain. The gland transfers hormones into our bloodstream and this regulates our bodily functions. Hormones also regulate physical growth—and if the gland becomes overactive, releasing more hormones than necessary, a person can become a giant. (Likewise, an underproduction of these growth hormones will result in a dwarf.) Acromegaly occurs when the pituitary gland becomes overactive after a person has already grown into an adult. Then various parts of the body become enlarged & distorted, usually the bones of the face—particularly the chin—and the hands & feet. It is not an overnight process; the changes are gradual—but severe. This is what happened to Rondo.

Taking up residence near Hollywood, Hatton began accepting bit parts in minor pictures until—unfortunately—his face became so contorted that it was impossible



He was used to frightening people on the screen but in real life it saddened him that strangers sometimes got shocked by his appearance.



Martin Kosleck made a bust of The Creeper but when The Creeper saw himself as a Clay Man he said "No way, man, I slay, man!"

cast him as an "extra"; he was just too recognizable. The result: bigger, more sinister, more bizarre roles as thugs & henchmen and, ultimately --monsters.

creeper #1

In 1944 Hatton appeared in one of Basil Rathbone's *Sherlock Holmes* pictures, *THE PEARL OF DEATH*. In this he appeared as "the Oxtan Creeper", a dull-witted murderer who was the pawn of a master criminal.

Rondo was next seen in *JUNGLE CAPTIVE*, the final film of a trio of pictures made by Universal in the 1940s concerning a "man-made" ape-girl. (For information of the first two in the series, *CAPTIVE WILD WOMAN* & *JUNGLE WOMAN*, see FM81.)

a monster named moloch

JUNGLE CAPTIVE, released in 1945, featured the late Otto Kruger as Dr. Stendahl, a scientist intent on reviving the legendary ape-girl of the 2 previous pictures, thus emulating the work of Dr. Walters (a character in the first of the series, played by John Carradine). After Stendahl succeeds in bringing a



Wow! Four busts in a row! That would be a record for even Baretta or Kojak! But the record is the late Rondo Hatton's, as The Creeper.

dead, rushed back to life, the doctor sends his brutish servant, Moloch (Rondo Hatton), to the town morgue with a falsified note of release for the body of the dead ape-woman (where it has lain since the conclusion of **JUNGLE WOMAN**). When the coroner questions the authenticity of the note, Moloch kills him and steals the body.

Stendahl's young assistant Ann Forrester is brought to the doctor's country mansion where, after meeting Moloch, she is made a prisoner. Stendahl excitedly takes blood from the girl and uses it to revive the ape-woman but this is not enough for Stendahl's ego; he plans to change the beast into a human being!

Moloch is sent to the offices of Dr. Fletcher (the scientist who revived the monster in **JUNGLE WOMAN**) to procure the records needed to make the transformation a success. Before long, the operation is performed; the ape returns to her human form (Vicky Lane)—but her actions & reasoning are still those of a wild jungle cat.

Dr. Stendahl concludes that a brain transplant is now necessary—and plans to use Ann's brain. Moloch protests. Stendahl kills him. But as the insane doctor approaches Ann, the ape-girl confronts Stendahl. Her animalistic cunning & strength overpower him and he is killed. Finally Ann is rescued by her lover, Don. And as the police storm the place, the ape-woman is turned down for the last time.

Kosleck meets the creeper

Hatton was again cast as the Creeper in a Universal shocker of 1945 entitled **HOUSE OF HORRORS**. It was his first "starring" role.

The picture begins with Hatton emerging from a river just as a sculptor (played by Martin Kosleck) is about to commit suicide. The artist halts the proceedings, however, when he sees the Creeper. Intrigued by the strangeness of the man's face, Kosleck brings him back to his studio to pose for a sculpture.

The Creeper feels indebted to the artist for taking such an "interest" in his well-being and pays back the favor in a horrendous way. He obligingly murders the persons his sculptor-friend happens to dislike: the artist's over-critical critics. When one of the victims-to-be turns out to be a lovely young girl, the Creeper rebels, killing Kosleck instead. **HOUSE OF HORRORS**



Everybody paid their rent promptly when this landlord came to collect in the **HOUSE OF HORRORS**. (Rondo Hatton, 1944.)



The **JUNGLE CAPTIVE** who captivated the heart of Rondo Hatton after she got a shave & a haircut and visited a beauty parlor. (Universal, 1944.)

released in England under the rather bland title of **JOAN MEDFORD IS MISSING**.

That same year Rondo had a small part in **THE SPIDER WOMAN STRIKES BACK**, a film made to cash in on the success of the 1944 feature **SPIDER WOMAN** (another *Sherlock Holmes* piece). **STRIKES BACK** starred Gale Sondergard as Zenobia Dollard, a woman who raises carnivorous plants. Hatton's role was that of a deaf-mute henchman. He was billed as "Mario the Monster-Man".

end of the brute man

Hatton's final picture was **THE BRUTE MAN**, "Golemesque" tale of how "the Creeper" came into the world. According to the story, he was really Hal Moffatt, football hero of the class of 1930 at Hampton University. During a chemistry



class, he was caught in the midst of a terrible accident: an explosion which turned him into the beastly "Creeper" now played by Rondo. Shunned by schoolmates because of his ugliness & awkwardness, the Creeper fell in love with a blind pianist.

Rondo Hatton died soon after completing the film, on 2 February 1946. A small obituary appeared in the trade paper *Variety* on Feb. 13, making no mention of the actor's disfiguring disease. He died at the age of 51, of a heart attack in Beverly Hills. He was buried in Tampa, Florida.

THE BRUTE MAN was not released until some months after Hatton's death. Tragically, like Rondo Hatton himself, the picture garnered little success and was soon forgotten.

What a hell of a monster!

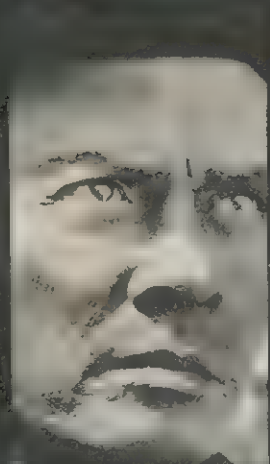
END



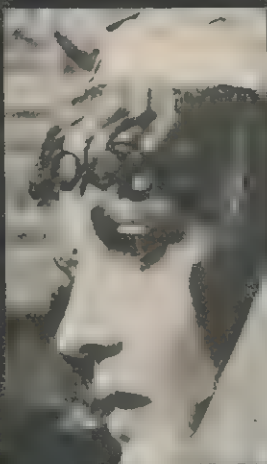
In the end, let's remember **RONDO HATTON** this way: as a good guy with a sense of humor who brought a special sense of horror to films by making the most of his unfortunate affliction. Thanks, Rondo - you'll be remembered.

BIRTHDAY WITCHES

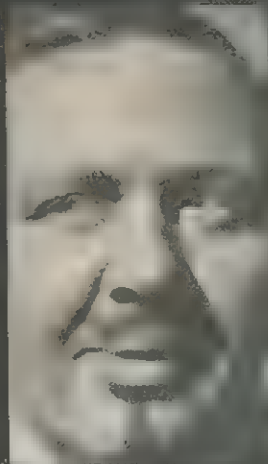
FROM WESTWORLD to THE ISLAND OF LOST SOULS, from Dr. Jekyll to Mr. Hyde, fantasy film folk will soon be celebrating their natal days. Those, that is, who aren't dead, like the late Laird Cregar & Charles Laughton. But among the living we can forward a Birthday Greeting for you to ZITA JOHANN & JANET LEIGH. Just address your Best Wishes to either or both c/o Nata L. Daye, 2495 Glandower Ave., Hollywood, CA 90027, and FM will do the rest--free of charge.



EL BRYNNER
July 11
Westworld



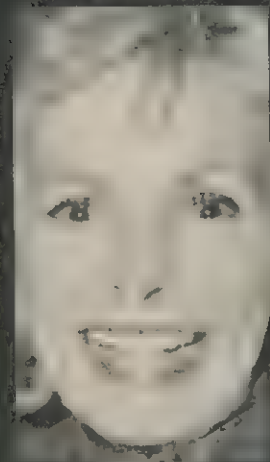
ZITA JOHANN
July 14
The Mummy



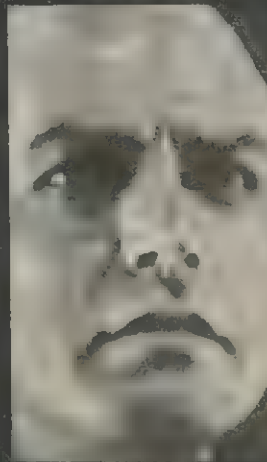
CHARLES LAUGHTON
July 1
"Dr. Moreau"



PAUL MASSIE
July 7
"Mr. Hyde"



JANET LEIGH
July 6
The Fog



GLENN LANGAN
July 8
Alienist's Man



STEPHEN MCNAIR
July 29
Black Canyon



LAIRD CREGAR
July 28
The Lodger

STAR THE EMPIRE STRIKES BACK

WARS

*an inner view
of outer space*

Don Glut talks to FM

DRACULA,
INOSAURS,
R. FRANKENSTEIN.

ON GLUT has written about them all, from his legendary "Frankenstein Legend" to "The Dracula Book" to "The Dinosaur Dictionary". His new series of Frankenstein novels will be published by Starblaze. Now his greatest triumph, the novelization of **THE EMPIRE STRIKES BACK**, is on every newsstand—and translated into every tongue. Altho these words are being written in March, this issue won't be on sale till the beginning of June, so most of you will already have read the book and seen the movie (what—10 times so far?). Therefore, there's no point in doing what every other magazine will be doing—rehashing the plot. Instead, we're giving you Exclusive: an interview with the author of the book, a man who's known George Lucas since film school days and is now one of Hollywood's hottest talents (writers) in the sci-fi, horror, fantasy, monster genre. When Don Glut was awarded the plus assignment of novelizing **THE EMPIRE STRIKES BACK** he had to sign (in blood) an oath of silence, and swear he would reveal to no one, not even his wife, the secrets of the **STAR WARS** sequel. We have been unable to contact Mrs. Glut to confirm or deny the rumor but we have heard that during the writing of the book her husband slept with adhesive tape across his lips at night so he would not inadvertently talk in his sleep and let even his wife find out the plotline in advance.

By as they may, the Powers That Be cannot seem to plug up leaks and inevitably someone jumps the gun and reveals surprises. Journalists thrive on such scoops. But is it fair to the producer? The fact is that over a year ago FM was told over a lunch table (by someone not even remotely connected with the picture) the plotline and shortly thereafter was handed an outline with all the facts. We chose not to publish it and spoil your fun of personal discovery. Also, it would have jeopardized Don Glut's position, for who would have believed him—even tho he was scrupulously ethical and at no time revealed one word to FM. How could he have convinced his readers he was not the source of the secret information?

Isaac Asimov claims good guys do finish first so we're testing his theory: here, for your enjoyment & enlightenment, is this Exclusive Interview with the author of **THE EMPIRE STRIKES BACK** novelization.

FAMOUS MONSTERS: We imagine any number of authors would have been quick to set aside personal projects to novelize the sequel to **STAR WARS**. How did you come to be chosen for the job of novelizing the screenplay of **THE EMPIRE STRIKES BACK** by Leigh Brackett & Lawrence Kasdan based on the story by George Lucas?

DON GLUT: They were looking for someone about a year and a half ago. They had been reading lots of material by a number of different science fiction



On the snowy surface of the Ice Planet known as HOTH (What, not Koolth?) we encounter a curious creature known as a Tauntaun. The alien animal is capable of domestication and so we find Luke Skywalker astride the back of this curious beast.

...and they got hold of some of my comic book stories and they finally called time and we met and they said one of the things they liked about my work was that it had a definite sense of humor. I don't know whether that's true or not—that was up to the readers to decide for themselves if there's a peculiar sense of humor going thru the stories. We talked at that time about possibly doing some character novels. Like "The Solo's Revenge."

FM: There was a *Star Wars* comic book that was right?

DG: Right. As a matter of fact, I put you into exactly how those stories fit into the Sacred Writings or whatever you want to call them. In other words, they were considering me for writing things like some of the comic newspaper strips or some of these supplemental character novels. Specifically, they wanted me to do

the pilot and the other things are gossip.

FM: One's gossip and the other's not, is that word?

DG: Exactly!

FM: And from where you work and branch out, right?

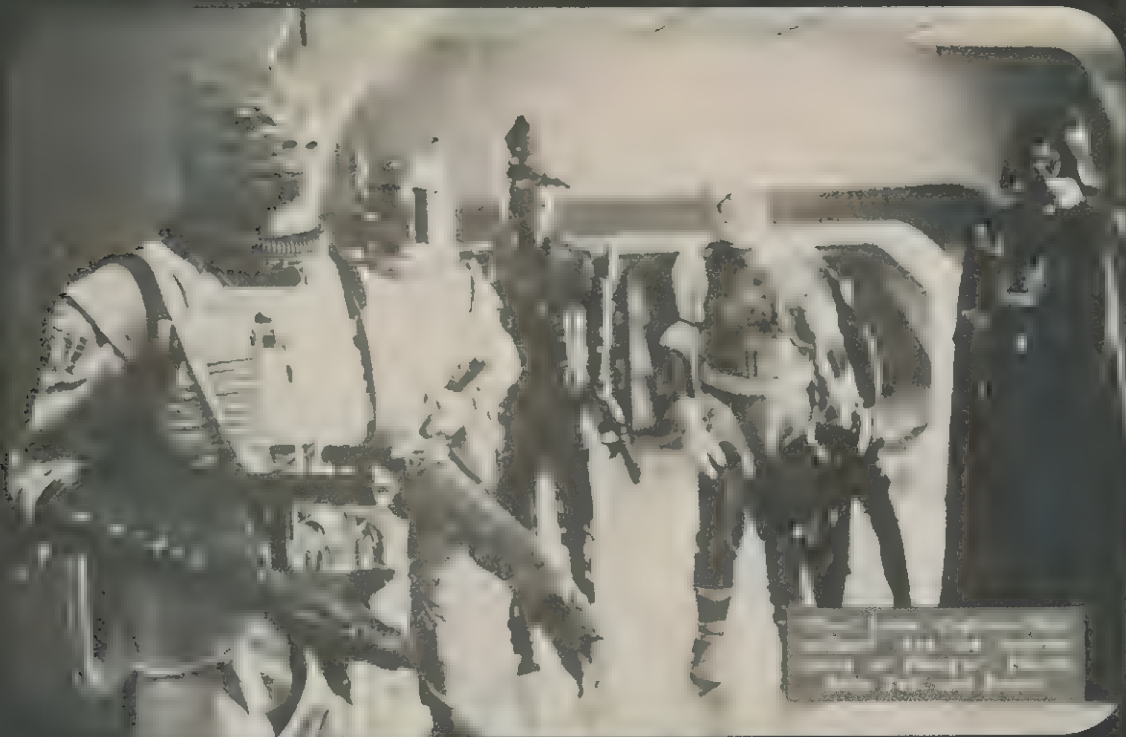
DG: Yes. And the other things may or may not be true.

FM: You were talking about your sense of humor and how that played a role in the books.

DG: Well, I thought those books were fairly good (laughing). At least one of the books they had—I don't know if they read it or not—that was definitely written in a tongue-in-cheek attitude. But I don't know if they read that one. It may have been too gruesome. I think someone said.

FM: How much input did you actually have in the content of the EMPIRE novelization?

DG: Here's what I did. I was given the



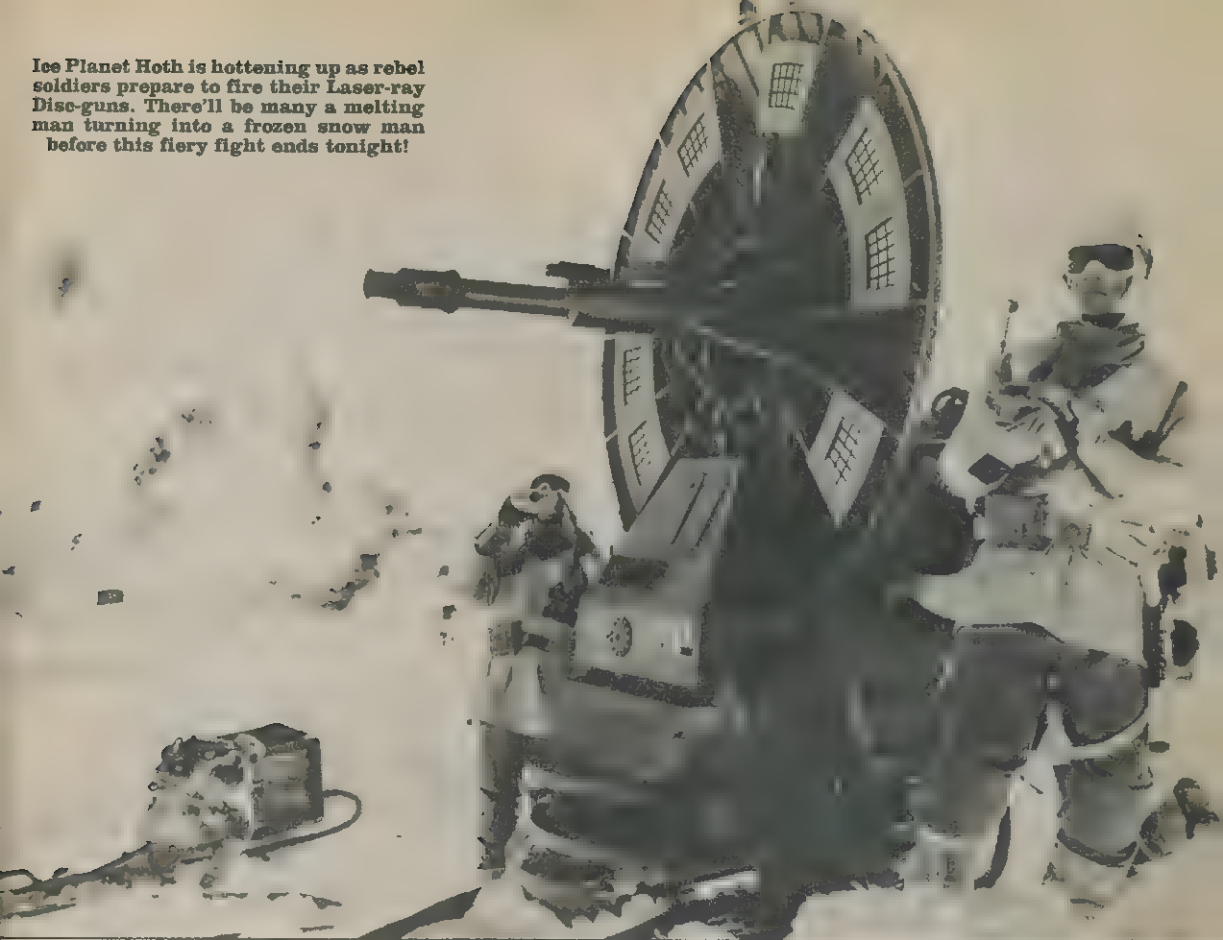
...the pilot for one of the newspaper strips and I wrote a Wookiee character novel, a Chewbacca book set on a Wookiee planet. And then one day while we were seriously talking and thinking about the Wookiee novel, I got a call from the Lucasfilm office and they said "Don't we would like you to do the novel for THE EMPIRE STRIKES BACK." In the Carol Titelman was the Lucasfilm office.

FM: Who is Carol Titelman?

DG: Carol is in charge of all creative properties for Lucasfilm. Now the way these character novels all fit into THE EMPIRE STRIKES BACK is that I had two talks with George Lucas and asked him questions I had from the screenplay. I asked him about things that really aren't described in the screenplay and I said "Where do all the comic strips, character novels, comic books fit in?" And the response was "I don't know." The first one

which I kept those books in my. It was very difficult at that time because a lot of people wanted to know what was going on and to read the screenplay, and I had to keep it secret, so I did. I was also allowed to look at the preproduction paintings by Ralph McQuarrie. I was also allowed to look at the stills, whatever stills they had at the time. And I also saw the storyboards. So with all these things I was able to visualize what was going on in the screenplay a little better. And when I saw the artwork, and saw some of the stills—I actually couldn't take them out of the Lucasfilm office—I brought some notepads and I sketched the machines while looking at all these magnificent paintings. I had my ballpoint pen, and I was trying to at least get some vague idea that I could take home with me of what the machines, ships and costumes looked like, so when I wrote about them I could get the little details. I guess some of the designs

Ice Planet Hoth is hottening up as rebel soldiers prepare to fire their Laser-ray Disc-guns. There'll be many a melting man turning into a frozen snow man before this fiery fight ends tonight!



by Krist Vadeeth

may have been changed, I don't remember. But that's the way it is. I read the screenplay twice, and I read it again as I went along, however many times it took. Then I kept it as authentic as I possibly could. Because it's really the authors of the screenplay and George Lucas, it's their story, and I wanted to keep it as real & as faithful to the original as possible. I believe one thing people like in a novelization based on a film is that when you read the novel you can recreate the movie in your mind. You shouldn't have a lot of things that are different. And if there's anything different in this it's only because at the last minute something changed in the film that I didn't know about.

FM: Were there any extra things in the book that you thought you'd add in for clarification, for instance different backgrounds or different characters?

DG: Yes, I put a few things in which were eventually edited out because of length and the whole thing got just a little ponderous. In the first draft I had a little background material, like I would have Luke thinking back to things he did as a boy on Tatooine and things that referred specifically to the first movie. References that are not in the second movie which just slowed the action down. So in the final draft most of that went.

FM: You mention that you read the screenplay several times. What was your impression of it as an observer? When you got thru with it, were you impressed by it?

DG: I think the second picture is far better than the first. Not that there are things wrong with the first, just



Photo by George Whitzi

Han Solo utilizes primitive means to reactivate C-3PO's vox box. Anthony Daniels, inside the many mobile metallic mechanisms, voices dismay at Harrison Ford's action.

that the second is more mature than the first. It's less a hardware story and more a people story. And it explains a lot of things that weren't in the first one. I think after seeing the second film, the first one seems a lot better. It throws light onto the first one.

FM: So it's not so much like a sequel as a different perspective on the same story.

DG: Yes. Each one is going to tell a little bit of the story going to fit together as one huge epic.

FM: We have heard somewhere in an earlier interview that George Lucas is planning sometime in the near future to develop sequels. At this point, now that he's done the second one and has the option to go on with the series, how many realistically can he be expected to make?

DG: I think he said 9 pictures altogether.

FM: It's like the Bond series has 10 and now he's going to go 9.

DG: Yes. But not like the Bond series, I think he has this vision—

FM: Only in the sense of Bond as an example, that Bond the longest running sequel type of thing?

DG: No. Godzilla. There've been 15.

FM: Correct!

DG: And that does include HOLLYWOOD BOULEVARD, with Godzilla & Robby the Robot & Forry the Acker monster in cameo appearances.

FM: Then Lucas must have planned out the stories.

DG: He has the whole thing in his mind. We talked about it but I can't reveal it. But what I can say is that George is very smart. Even tho the pictures have the same characters & themes, they are very different from each other. EMPIRE STRIKES BACK is very different, even tho it has Han Solo & Luke Skywalker & the basic characters. In other words, when STAR WARS came out, everybody ripped it off, everybody imitated it, everybody jumped on the bandwagon. But now, when the second one comes out, it's not going to be

exactly like the first. A lot of it is set on land. It's going to establish a whole new set of things for the people to try & rip off.

FM: It's an intentional difference.

DG: Oh, yes.

FM: Each one is going to be a different film, right?

DG: He's not really repeating himself in this.

FM: I've been reading a lot about a character Bill Williams is playing.

DG: Billie Dee Williams is playing Lando, who used to be a buddy of Han Solo and was the original owner of the Millennium Falcon. And I'd not seen any footage of Lando but from the script and from the stills, just knowing the type of personality that Williams has, I think he'll really take off. He'll be a dynamite character. He's going to be around for a long time, or at least I hope he is.

FM: You did say they were sending him up for the third one? We don't believe everything we read. Understand he's on some sort of floating city?

DG: It's actually built on a unipod, a pedestal which floats above the planet itself.

FM: You mean the planets are filled with these kind of cities?

DG: I only recall seeing paintings of the one, as a mining city. So it may just be the city in the clouds. I really don't know.

FM: Then people were going to be in these APODMENT buildings, right?

DG: I thought you might say something like that.

FM: We understand Lucas is sort of a quiet, shy sort. He hasn't done many interviews, has he? How did he get the idea for STAR WARS?

DG: At school he really used to like racing cars. He shot a lot of footage of racing cars. Once he rented a helicopter and shot aerial footage, which is really an impressive thing for a student film. And I think there's sort of a race car type sequence in all of these films. There's one in THX-1138, AMERICAN GRAFFITI, in STAR WARS there's Luke's car. Plus the fact that both AMERICAN GRAFFITI & STAR WARS had youthful characters, obviously dealing with youth & the problems they go through. So there's similarities right there.

FM: Is he trying to play out some kind of Luke Skywalker role? Or a hero himself? Is he living out a fantasy? Or is this just something he's interested in?

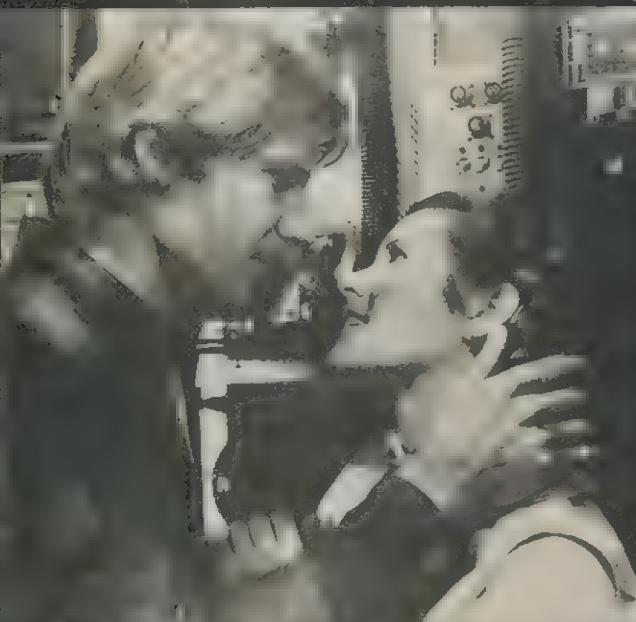
DG: I think it might be a little of both.

FM: Does he race cars himself?

DG: I don't remember. I think it's just if you had all that money, what would you do? I might do a Star Wars movie, I might do a Frankenstein movie, I may do a dinosaur movie. There are so many things. George was lucky that he got the opportunity to do STAR WARS and we're lucky that he got the opportunity to do STAR WARS! He made it with love & affection, integrity. I remember the first time I ever heard of STAR WARS. I had just gotten back from a trip cross country. AMERICAN GRAFFITI had just opened. Then George called me, phoned me a few days later and said he's got this big-budget space fantasy movie for adults and at the time he wanted me to recommend some artists. So that's the way he described it back then.

FM: So you were aware of the whole thing from the beginning?

DG: Yes. But I didn't hear from him too often. I don't think I heard from him again until a long time after that. But the whole idea was at that time nobody knew what it was going to become. The only thing I wasn't



The Millennium Falcon serves as a background for a romantic interlude shared by Princess Leia & Han Solo (Carrie & Harrison).

Photo by George H. Fisher



Diabolical dark villain Darth Vader (David Prowse) confronts Lando Calrissian (Bill D. Williams) and the new Star Wars character Boba Fett. (There is no truth to the rumor that when Boba was a boy they called him Oboba Thin.) ("That's pretty thin humor, Forry Ackerman." --Boba Fett chance you'll get any better! --FJA.)

Photo by George Whiticar

satisfied with in the first film was I'd like to have seen Darth Vader really get it in the end. I didn't want to wait 2 years to see him again. I wanted him to get it like Errol Flynn giving it to Basil Rathbone. And I was a little disappointed at some of the casting.

Now Boba-Fett, there's another new character. He's a fascinating character. He appeared originally, I think, as a cartoon in that Christmas TV special they did.

FM: Were there certain reasons that Lucas went with this particular set of actors?

DG: I know Harrison Ford was in AMERICAN GRAFFITI.

FM: Well, Mark Hamill & Carrie Fisher were relatively unknown at the time.

DG: I think so. I think Mark Hamill is a science fiction fan and used to go to conventions.

FM: How did you get your start?

DG: Well, I was living in Chicago and I was one of those kids who made my own amateur horror movies, and I collected all the pictures out of magazines, went to all the horror films when they came out, bought all the comic books. I felt that I was probably the only kid in

Chicago, maybe in the country, maybe the world, who was interested in these things. I had stacks of EC comics. Then one day I met a kid back in 1955. We used to compete to see who could get the stuff first. Then one day in 1958, he lived on the third floor, and he opened his window and said "Hey, Don, look what I've got!" And he held up from out of that window the first issue of FAMOUS MONSTERS OF FILMLAND! It was very difficult for kids who didn't know anything about still collections, National Screen Service & what not, to get fotos of Frankenstein's Monster. We were always trying to draw the face. And then this issue came out, with all these pictures in it of Frankenstein's monster, and Dracula & King Kong. And he didn't tell me where he got it. And I went all over on foot to find that thing. I never did. It seemed like this one issue and it was published for just ME ONLY. Finally I was able to get 3 copies. The important thing about FM is until that time I was pretty resigned to the fact that I was going to be in Chicago all my life and that I was going to have to keep these interests to myself and not be able to share this with anyone. But through the magazine, I found



Thrast! Furry! Smash! Luke Skywalker, representing the Force of Good, battles the Force of Evil, Darth Vader, in a clash of light sabres in a world light-years removed from ours in space and an eternity of time distant.

Photo by George Whelan

But there were people willing to look at my things and to share things with me and to correspond with. So I started to correspond with people. Furry included; people who not only lived on the West Coast but all over the country. So because of FAMOUS MONSTERS I had a place to show my things and a lot of other people did too. As a result

FM: That was back when George Lucas and Steven Spielberg were reading it.

DG: Yes. I even know paleontologists who are my age who got interested in prehistoric animals thru FAMOUS MONSTERS & Harryhausen pictures & whatnot. So people went thru that and went into different areas. Furry was a huge thrill for my animated movies and

met a number of people who were living out here in Hollywood. I came out to visit one year and found out that you can go to school and take cinema, and the next year I moved out. This is kind of a thrill for me because this is the first interview I've done in connection with THE EMPIRE STRIKES BACK. Anyway, I think I'm responsible for whatever I have turned out to be.

FM: Well, it's the same thing with Stephen King. We have a letter from him when he was 13 years old saying he hoped to be a great horror writer someday, and sure enough, he did! We're certain you'll brighten our pages many times in the 80s, Don, as you move from strength to strength up the ladder of literary, video & filmic success. May you be with the Force from Here to Eternity!



Cool in the cockpit, that's the word for the young fight-for-the-right astronaut Luke Skywalker. He'll pit his x-wing against alien odds. Or odd aliens. In **THE EMPIRE STRIKES BACK** Luke is anything but luke-warm in the aerial--or space--battle department as he challenges anything that flies but doesn't fly right! Luke Skywalker, Soldier of the Spaceways!

Photo by George Winter



FM Fan Tommy
McLaughlin,
the Boy Who
Became
Beast. (From
PROPHECY.)

Rare behind-the-scenes shot, showing how, by
acting on her knees, the actress made the
Bear appear to be gigantic.

This grizzly sight is
Tom trying to
walk with
opinion in
his Bear Feet.

"Playing the Beast sure's drooling," he quipped.

THE CHANGELING

a haunting saga
of the spirit world

by eddie taurus laite



There are sinister, supernatural, forces at work as Claire Norman (Trish Van Devere) and John Russell (George C. Scott) peer up the stairs . . . into the room . . . into the ghostly soul of the Changeling! Russell, who bought the house from Claire, seems to be having second thoughts about the deal!



Dressed as skeletal spectres, a group of smugglers rides out in the Hammer film classic **NIGHT CREATURES** (1962).

C RUEL! GHASTLY! GHOSTLY!

That is the vision which haunts John Russell (George C. Scott) ever since his wife (Jean Marsh) and young daughter (Michelle Martin) were killed in a freak automobile accident. Unable to rid himself of this spiritual horror, Russell leaves his home in New York City to find peace-of-mind so that he can once again compose music.

a grave mistake

Settling in Seattle, Russell goes to work lecturing at his old school, a job that will let him to continue composing as well. He makes his temporary home with an old friend Robert Lingstrom (Bernard Behrens) and his wife Eva (Roberta Maxwell).

Eva introduces Russell to her friend Claire Norman (Trish Van Devere), who works for the Historical Society and says that she will help Russell find a house to live in. At her suggestion, he visits a massive Victorian mansion which the Society has owned for a dozen years, originally having planned to turn it into an historical museum.

Instead, it is to become an *hysterical* museum! While attending a fund-raising performance of the local symphony orchestra, Russell is exposed to ex-senator Joe Carmichael (Melvyn Douglas), whose wealth



Former Senator Joe Carmichael hopes to charm the Changeling. The sneaky ex-politician is played by actor Melvyn Douglas, who won this year's Best Supporting Actor Oscar for his role in **BEING THERE**.



Musician John Russell seems to be asking, "What kind of music do you compose in a haunted house?" Claire Norman's answer: "The kind you play in a spook box, of course." This is the composer's first look at the mansion inhabited by the Changeling, and he will soon wish that it were his last.

and former position make him one of the city's most powerful and influential figures. Also on hand is the senator's son, Congressman Eugene Carmichael (James B. Douglas).

The following morning marks the beginning of a chain of events which causes Russell to question his very sanity.

The occurrences are ... unnerving!

Uncanny!
Unearthly!

things that go bump in the morning

At 6 a.m. he's awakened by a loud banging noise. As he jumps from bed, the banging gets louder and louder.

He moves to the bedroom door.
The noise stops as he opens it.
He looks around but sees—
Nothing!

Just as suddenly as it started, everything is once more peaceful and quiet.

Later in the day, he's at the piano, trying to compose, when, much to his terror, a door in the house swings silently open. Moving to it, Russell gazes into an empty hallway.

Returning to the piano, he finds that he is composing not the piece he had in mind, but a warm haunting melody, almost like...

A lullaby!

An eerie foreshadowing of events to come!

The strange happenings continue the next day. At 6 a.m. he's again startled by the unexplained bang-

ing. Later that day he hears running water, even though he's the only one in the house. Moving to the kitchen, he finds that both sink taps have been mysteriously turned on. There is still the sound of running water upstairs.

This leads Russell down the upper hall to the master bathroom.

Nothing there!

Retracing his steps, he notices a light on in a smaller bathroom, a light which wasn't burning when he passed it moments before. Going in, he finds the water running in the tub. Badly shaken, Russell turns on

every light in every room of the house before retiring for the night.

The next day, still upset, he goes to the Historical Society to see Claire. He finds that previous tenants have complained about unusual things that happened while they were living in that same house.

At 6 a.m. the following morning the banging starts yet again. Later in the day, while outside, Russell hears the sound of breaking glass behind him. Turning, he sees a piece of red glass pane which has fallen from a window above, a window which had to have been broken from... the inside!

Russell begins to feel uneasy, like a cork bobbing in a raging sea of the unexplained!

He goes back inside the house and up to the room where the window is placed. Inside, he spots—

A battered school desk!

A tiny, rusted wheelchair!

A school book initialled C.S.B.,
January 4, 1909!

And a miniature, metal music box!

The room obviously once housed a small child who, from the looks of it, was probably either ill or crippled.

But the most terrifying surprise is yet to come! Winding the music box, Russell finds that the tune is exactly the same melody that he thought *he* had composed earlier!

way out seance

Suspecting that the house is being haunted by the small child who once inhabited this room, and who is apparently trying to communicate with him, Russell asks Claire to aid



Consoling a specter in
THE HEADLESS GHOST

beginning delving into the history of the mansion. But when Russell returns home, several things happen which indicate that the unseen presence is not satisfied with the research Russell has done, and wants him to continue digging around for information.

Thus, Russell sets up a seance in the house, conducted by Leah Harmon (Helen Burns), assisted by her husband Albert (Eric Christmas), Claire and her mother join Russell in rounding out the group.

As in such classic films as:

THE MANITOU

THE HAUNTING and the **THE**

LEGEND OF HELL HOUSE the mortals of our world try to make contact with the immortals of the next!

Although the entire seance is tape recorded, the most fascinating part of it is Leah asking questions, then drawing answers on a pad of paper. She makes contact with the boy's spirit and manages to write his answers on the pad. Although the se-



"Uncle George wants YOU--to exorcise the lingering spirit of the Changeling from his baby grand." And if that's not a grand enough label, wait till you read about what else the spectre has in store!

The Hessian ghost in Walt Disney's brilliant animated adaptation **THE HEADLESS HORSEMAN** (1949).



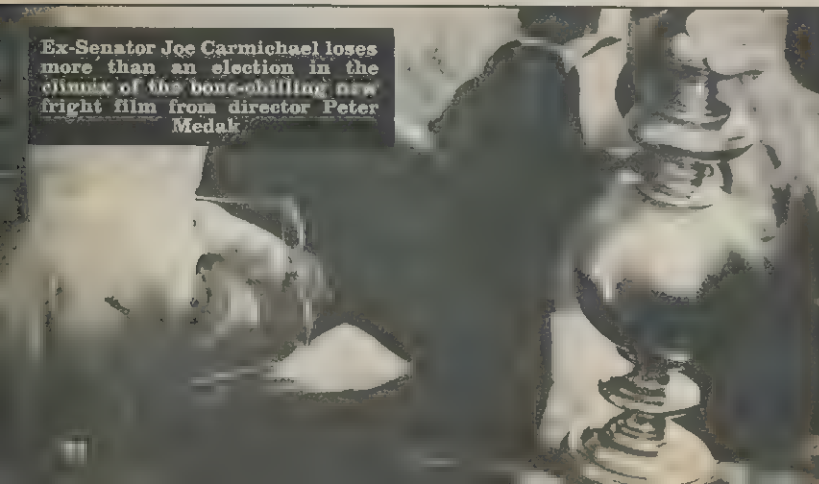


Senator Joe Carmichael gets the point . . . the point of John Russell's singer, i.e. why the wagging warning from the worried Russell? Seems the Changeling is looking for company in his ghostly sphere . . .



In order to protect himself from the ghosts for whom he must play, a musician has covered himself with mystic symbols in the Japanese film classic KWAIDAN (1963). Unfortunately, he has forgotten to decorate his ears, which the spirits tear off. . . .

Ex-Senator Joe Carmichael loses more than an election in the climax of the bone-chilling new fright film from director Peter Medak.



ance convinces everyone that the boy is trying to communicate with them, the sketchy information in the medium's notes isn't very helpful.

Later, Russell is alone and he returns to the seance room where he decides to replay the tape recording they made.

Flicking on the machine, he is in for a shock!

One which chills him to the bone—and beyond!

One which makes him question what is reality and what is fantasy!

One which brings him face to cowl with a ghost!

He hears, on the tape, a faint, child-like whisper. Unheard by the medium during the seance, the small, helpless voice is speaking the very answers she had written down.

Russell's fear becomes excitement as he realizes that there really is a ghost afoot . . . and that he wishes the composer's help.

The clues are perfect!

They put Russell and Claire on the trail of the real solution to the mystery of the crippled boy, a solution which is destined to shock and amaze the entire community (not to mention moviegoers!) when it is disclosed at the end of the film. Even the ex-senator becomes involved in the deadly doings!

Events move quickly once the truth is unearthed and the story races to one of the most

Dramatic!

Surprising!

Spectacular!

And gripping endings ever depicted in a motion picture.

The secret of . . .

THE CHANGELING

* * *

inside . . . the changeling

Filed in lush Panavision, THE CHANGELING began production in New York City. Sites there included Lincoln Center and Central Park, as well as several streets and apartment buildings. These are seen in the opening of the motion picture while George C. Scott's character is still living in New York.

The film company also took its cameras to Seattle and Victoria, British Columbia, to shoot portions of the movie. Seattle's unique floating bridges, hillside neighborhoods, and rambling lakes and waterways are an important part of the background canvas used to frame the spine-tingling story. Sequences were also shot in that city using the University of Washington, the Sea-Tac Airport, and the ancient Lakeview Historical Cemetery.

However, the majority of **THE CHANGELING** was filmed in and around Vancouver, British Columbia. This enabled producers Joel Michaels and Garth Drabinsky (*No Relation to Darth Vaderinsky*)—Ed—to put the story on the screen with settings totally new to the world's movie audiences. One such location was Gastown, the city's oldest section, which was renovated and restored several years ago. Its cobblestone streets and architectural antiquity are evidence of its beginnings in the 1800s.

the haunted mansion

A great deal of the action in director Peter Medak's **THE CHANGELING** takes place in the forboding and nightmarish Victorian mansion.

The house itself had to be built from scratch by production designer Trevor Williams on two different

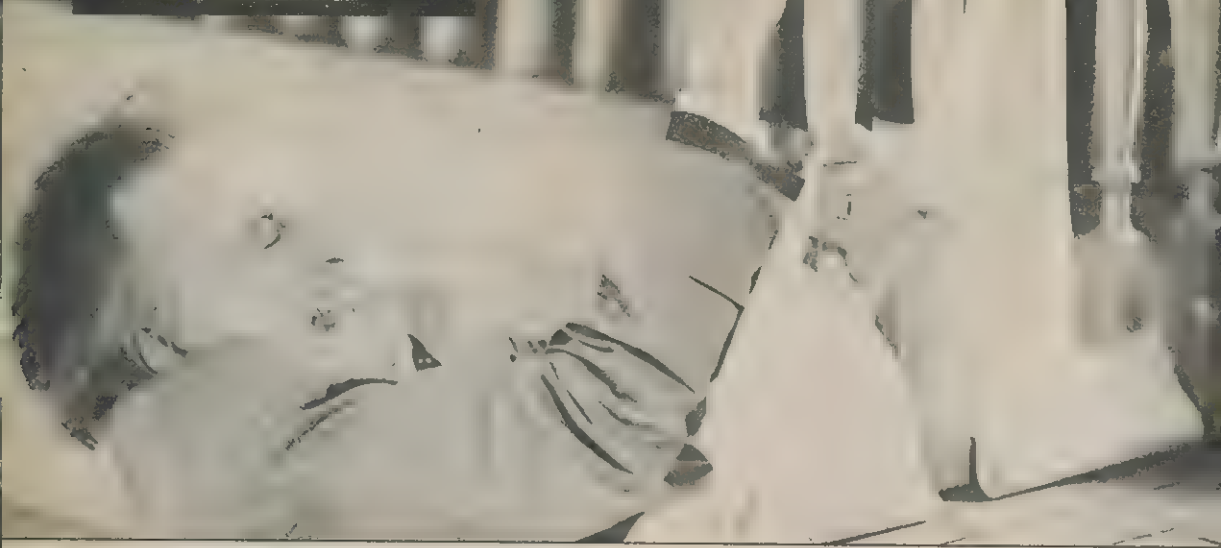


It's not really a ghostly skeleton in **THE HOUSE ON HAUNTED HILL**. It's merely a model controlled like a marionette by Vincent Price to scare the guests of a deserted old mansion.



Would you buy a used house from this man? Lots of land, lots of rooms, lots of arcane atmosphere. There's only one problem: it will cost you your life! Super star George C. Scott stands before the mansion of the Changeling in the new Associated Film Distribution release. However, there's little more than a few restless spirits in this house. Behind that spooky-looking front is nothing but support beams and empty space.

Can you identify the film from which this picture was taken? Is it **GONE WITH THE WIND**? **HURRICANE**? "I wanted my music to go to the top," exclaims a troubled John Russell, "but this is ridiculous!" George C. Scott in a tense scene from **THE CHANGELING**.



sites. The exterior was erected in suburban Vancouver, while the interior was duplicated on the sound stage at nearby Panorama Studios.

The outside was a huge three-story wooden facade placed in front of an existing home. It took four weeks to build this 150 foot front and age it to look like it was almost 100 years old!

But they did it, a tribute to movie magic!

The 18-room interior is a single unit, also rising three stories. This differs from most movie sets, which build the rooms all on one floor, even though in the film it is made to appear that the action has moved upstairs. This massive undertaking to build the interior and exterior of the house took another five weeks, with the total cost running nearly \$300,000 of the film's \$6,000,000 budget.

outside...the changeling

One of the most popular forms of fantasy entertainment is...

THE GHOST STORY!

In fact, those three words are the title of a novel by Peter Straub, which is currently one of the top-selling books in the country!

The first serious ghost story in film history was released in 1944 and called **THE UNINVITED**. Starring Ray Milland, it was the story of a

young medium who is called to a house on the Cornish Coast of England to exorcise a spirit—who appears in the film as a glowing blob of ectoplasm, the stuff of which spirits are made!

Before **THE UNINVITED**, Hollywood had given us such efforts as...

THE GHOST GOES WEST (1936)

TOPPER (1937)

TOPPER TAKES A TRIP (1939)

TOPPER RETURNS (1941)

And other comedies such as **GHOST BREAKERS** (1940) starring Bob Hope and **HOLD THAT GHOST** (1941) with Abbot and Costello.

But it was **THE UNINVITED**, and its next-year sequel **THE UNSEEN**, which really caused producers to start taking their spooks seriously!

Though there were still many, many ghostly comedies, such as **THE TIME OF THEIR LIVES** (1946) again with Abbott and Costello, and Disney's **BLACKBEARD'S GHOST** (1967), most of the efforts in the genre have been like **THE CHANGELING**:

Grim!

Intense!

Frightening!

selection of specires

Which film scared you the most?

Was it **THE CHANGELING**, or some of the fright films which came before it.

Do you remember **THE INNOCENTS**, made in 1961 and starring Deborah Kerr as a governess named Miss Giddens, who finds the spirit of the previous governess, Miss Jessel, and Miss Jessel's lover Quint haunting the mansion?

Do you remember **THE HEADLESS GHOST** (1958), in which a ghost haunted an ancient castle in search of the mystic potion that would give him eternal peace?

Do you remember **THE HOUSE ON HAUNTED HILL** or **THIRTEEN GHOSTS**, a pair of chillers from the late, great horror producer William Castle?

And then there is **TORMENTED**, Bert I. Gordon's fright tale of a pianist who pushes his mistress from atop a lighthouse, only to have her return to haunt him as...

A disembodied head!

A gust of wind!

A strangling hand!

Crawling lengths of seaweed!

All of these films provide chills and thrills the likes of which it is good to see again on the screen in **THE CHANGELING**.

real or reel?

Can the events which are seen in **THE CHANGELING** actually happen?

Have they already happened?
It's a million-ghoular (the coin of spirits!) question, which as yet has no answer.

Scientists tell us that ghosts are actually electrical projections from the brain, created by someone who believes strongly enough in the existence of spirits. Wishing can actually create hazy images of ghosts, researchers tell us!

Occultists, however, say that this is hogwash.

Or ghostwash, as the case may be. Students of the supernatural claim that ghosts are actually the visible spirits of the dead, and that they can be seen when they enter the substance known as *ectoplasm*. This slightly glowing goo is said to ooze like sweat from the pores of living people, and is made visible when it comes into contact with a spirit, creating the visual creature we call—

A Ghost!
These same occultists claim that not only can spirits inhabit ectoplasm, but they can also get into the bodies of animals, causing them to yell and jump about, or—

They can also sneak inside turn-of-century lamps, and other inanimate objects causing them to move or fly about the house, as in the recent ghost film *THE AMITYVILLE HORROR*.

What do ghosts want?
Why do they try to contact the world of the living?

As in *THE CHANGELING*, some wish to avenge a wrong done to them while they were alive.

Others find it difficult to adjust to life in the afterworld and try to get back to the real world.

Still others are just plain nasty and enjoy tormenting human beings.

spirits beware!

No matter what they behave

and tell John Russell that there are no such things as ghosts.

A hollow, moaning sound is heard. It sounds like wind being forced through a pipe. It hums and whirs and grows louder, ever louder.

Suddenly, the sound takes on character!

Partially shaped words are heard, indistinct—perhaps not there at all!

It is like a graveyard whisper in the wind, but to John Russell it is very much like a little voice crying, no, pleading:

John... help... John... help.

The composer hears the voice; his hands clutch with tension at the arms of his chair as a shudder runs through his body, the fear of what they have just encountered—

The ghost of a little boy!

It is this that John Russell hears and feels the first time he is spoken to directly by the spectral star of *THE CHANGELING*.

This is George C. Scott's first horror film (even though he played Beast in the fanciful terrorvision adaptation of *BEAUTY AND THE BEAST*), but he unravels the mystery of the ghost with vigor!

Though his co-star (and wife) Trish Van Devere has barely visited the supernatural (as Beauty in the same *BEAUTY AND THE BEAST*), she too is ready for the challenge!

Though Melvyn Douglas has appeared in the remake of *DEATH TAKES A HOLIDAY*, he takes the translucent terror in stride!

John Colicos is likewise no stranger to evil, having himself played the wicked Baltar in the epic sf film and TV series *BATTLESTAR GALACTICA*.

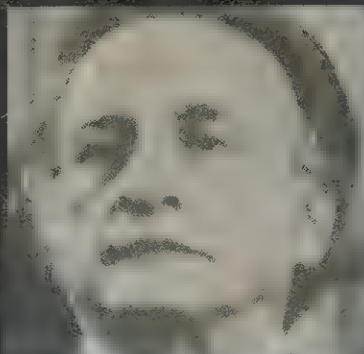
The question is—are you ready for the unspeakable terror.

The unthinkable horror.

The incredible secret... of

THE CHANGELING

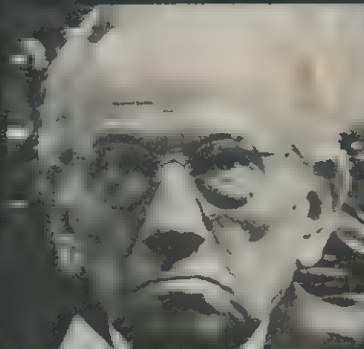
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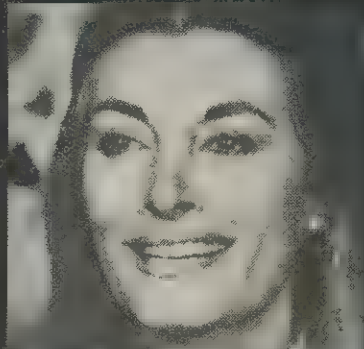
GEORGE C. SCOTT



TRISH VAN DEVERE



MELVYN DOUGLAS



JEAN MARSH

THE CAST

John Russell	GEORGE C. SCOTT
Claire Norman	TRISH VAN DEVERE
Senator Joe Carmichael	MELVYN DOUGLAS
Captain DeWitt	JOHN COLICOS
Mrs. Russell	JEAN MARSH
Dr. Pemberton	BARRY MORSE
Robert Lingstrom	BERNARD BEHRENS
Eva Lingstrom	ROBERTA MAXWELL
Tuttle	CHRIS GAMPEL
Mrs. Norman	MADELEINE THORNTON—SHERWOOD
Eugene Carmichael	JAMES B. DOUGLAS
Minnie Huxley	RUTH SPRINGFIELD
Leah Harmon	HELEN BURNS
Albert Harmon	ERIC CHRISTMAS

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The newly-reorganized Official Star Wars Fan Club offers you complete, up-to-date, first hand information on Star Wars, The Empire Strikes Back, and the future films in the Star Wars series.

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2

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Please do not send cash.
Allow 4-6 weeks for delivery of membership kit.

MYSTERY PHOTO

WHAT A PAIN!

#124 IS HE VINCENT PRICE?
A Priceless Vince?
A Terror Prince?

Well, he's principally known for terror, that's for sure! Here we see a Famous Horror Star (sadly, deceased) as he appeared nightly in a famous play that has been made into a movie more than once. This time the Clue Sentence translates into the name of the play & one of the principal players, pictured above.
FLORIST BEN APE RAP FORK



ANSWER

MYSTERY PHOTO No.123

Last time it was Onslow Stevens in HOUSE OF DRACULA. Amongst those who identified FIVE MILLION YEARS TO EARTH were FRANK BURNS, DAN BOYNTON, JAS. WALTERS, JIM O'BRIEN, BRIAN KEMPKE, SKIP SCHULTZ, EDW. WIECZOREK, MATT SEVERSON, RICK & BOB HARDIN, JOSH DUGGAN, NICK PISANI, MILES HOISINGTON, JASON VIRELLI, MIKE HODEL, JASON PARIS, FRANK NORTON, DOM MORINELLI, HOWARD DEVORE, JAS. & MARGIE MCGREGOR, RON RAMSEY, C.C. MOFFET, MIKE TAUB, PAT AKERS, MIKE MILES, CHRIS AZZATO, DUANE DREW, MICHAEL PARIS, SCOTT & DOUG-PAAUW, MIKE CHAUDHURI, STEVE WARD, MARK SIMMONS, MARK CARLEY, ALAN RUBINWITS, HAL MILES, CARY HOWE, LARRY SAVADOVE, BILL WANG, ROSARIO ARMATO, BOB COSTA, ROGER WEIR, DAVID GILER, TOM & MARSHA BRANT, JEFF SILLIPHANT, ELNER HAINES, LAN RAMOSSE, JOHN FERRO, SCOTT JOHNSTON, EMIDIO DIGIANCITO, WM. BOBLET, DAVID NORTHRUP, GARY BENTLEY, TOM KAZAR, JUDY CARMER, LINDA HALL, JOS. LACOUR, BRIAN KALLENBERG, JIM HART, MATT HORTON, KIM NEIDIGH, BOB THORPE & STEPHEN SURMACZ.

DEATH'S DIARY

10 taken

caligari heroine dies

LIL DAGOVER, the German actress who played the female lead in the famous fantastic silent classic *THE CABINET OF DR. CALIGARI* (1919), died at the age of 82 on 23 January 1980 in West Germany.

Miss Dagover was discovered by *CALIGARI* director Robert Weine and cast in the role of the menaced heroine Jane Olsen in his renowned expressionist horror film. With Conrad Veidt as Cesare the Semnan-bullist and Werner Krauss as the sinister Dr. Caligari, the motion picture was one of filmdom's earliest experiments in the realm of the macabre.

Following her performance in *CALIGARI* Miss Dagover played the female lead in several films

directed by her great Fritz Lang, including *THE SINNERS* (1919), *DESTINY* (1921) & *DR. MADUSE, THE GAMBLER* (1922). In 1922 she also appeared in *THE PHANTOM*, directed by F.W. Murnau, who had previously directed the early vampire classic *NOSFERATU*. She continued in the role of frail & terrified leading ladies in 1925's ghost story *THE CHRONICLES OF THE GRAY HOUSE*, which was scripted by Thew von Harbou of *METROPOLIS* fame.

Miss Dagover continued appearing on film & stage until 1974, when she retired.

Lil Dagover was one of the last survivors of the early days of silent European horror films and now joins Veidt, Krauss, Wegener, Schreck, Klein-Rogge & other contemporaries in Prince Sirk's kingdom.



A victim of the *SON OF DRACULA* in 1943, it was only make-believe for LOUISE ALLBRITTON when she lay in the coffin then. Alas, she has gone to the Long Sleep.

trio taken

Last September three actors who had appeared in film & television science fiction productions died within several days of one another.

On 28 Sept. '79 Paul Dubov, who had appeared in many sci-fi films of the 50's & 60's, died of cancer.

In *THE MYSTERY OF MARIE ROGET*, a 1942 film based on a short story by Edgar Allan Poe, Dubov gave one of his first screen performances, as Pierre the newsreader. Dubov co-starred in the Alex Gordon production *VOODOO WOMAN* (1956) and was Radek in *THE DAY THE WORLD ENDED* (1950). In the latter he was a flesh-eating mutant who became the larger & more powerful mutant's first victim. As Lt. David Milburn in 1959's *THE ATOMIC SUBMARINE* Dubov faced a Cyclopean extraterrestrial under the North Pole. In 1961 Alex Gordon sent Dubov beneath the sea again in *THE UNDERWATER CITY*. He also was featured in television's *One Step Beyond* in a 1959 episode entitled "The Dark Room."

Dubov's death was followed closely by the death of John McQuade, who had appeared in several episodes of *Tales of Tomorrow*, one of TV's first sci-fi series. McQuade, who was 63 when he died on 21 Sept. 1979, was the star of "The Last Man on Earth", a *Tales of Tomorrow* episode first aired in 1951 as well as "The Squeeze Play", an episode from 1953.

On 28 Sept. 1979 Arthur Hunnicutt, a veteran character actor, died of cancer at the age of 63. Hunnicutt, who had received an Academy Award nomination for Best Supporting Actor for his role in *THE BIG SKY* (1952), was featured as a rustic threatened by alien-controlled tumbleweeds in the *Outer Limits* episode "Cries of Silence". This 1964 television show dealt with a group of formless aliens' inability to communicate with human beings. Hunnicutt previously starred in the 1962 *Twilight Zone* episode "The Hunt" where he had to face St. Peter, following his death in a hunting accident in this fantasy drama.



That's the late PAUL DUBOV, center, in a tense scene from *THE ATOMIC SUBMARINE*.

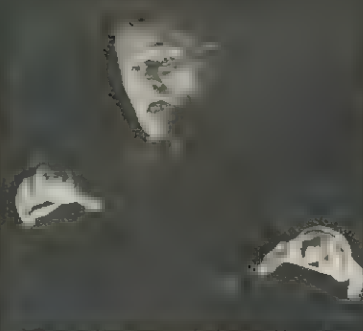


Playing Dr. Frankenstein in scenes from *THE GHOST OF FRANKENSTEIN* directed by James Kenton.

count alucard's victim dies

On 16 February 1978 LOUISE ALLORITTON died of cancer at the age of 59 in Mexico. She had co-starred in the 1942 film *SON OF DRACULA* with Lon Chaney Jr. in the title role of Count Alucard (Dracula spelled backwards). In the film she portrayed the wealthy plantation heiress Katherine Caldwell, interested in the supernatural. Unlike most potential victims of the vampire's bite she was fascinated by the prospect of becoming one of the undead. Her sister, played by the often-mocked Evelyn Ankers, almost joined her as a bride of Dracula until Alucard's coffin was burned & the evil count met his end in the sunlight.

SON OF DRACULA was directed by Robert Siodmak, brother of "Doevan's Brain" author Curt Siodmak. Robert died in 1973. The film also featured Frank Craven, J. Edward Bromberg & Samuel S. Hinds, all of whom also are deceased. Prince Sirki has left us only Evelyn Ankers & Robert Paige as survivors in this classic horror film.



Lon Chaney Sr. recoils in horror from great ape in *THE UNHOLY 3*. Read about the relationship to the late Willis Goldbeck.

goldbeck is gone

Willis Goldbeck, a veteran film director, producer & screenwriter, died at 80 of a heart attack on 17 Sept. 1979.

During the early years of his long film career, Goldbeck co-wrote the adaptation & screenplay for Tod Browning's Arabian Nights film *FREAKS* (1932). Browning chose Goldbeck, who had previously adapted the silent version of *PETER PAN* for the screen, to adapt the short story "Spurs" by British fantasy author Tod Robbins into a film at the suggestion of midget actor Harry Earles. Earles had previously starred with Lon Chaney Jr. in Browning's *THE UNHOLY 3* (1930).

The story dealt with a group of showmen from taking a horrible revenge on the beautiful normal-sized wife of a midget from their company after she betrayed him for his money. The film featured Earles as the midget as well as a number of real carnival freaks. It was considered so horrifying at the time it's release that it was banned in many places.

During his later career Goldbeck served as producer on *I DID A THOUSAND TIMES* (1955) & *THE LONG RANGER* (1956).

'deathsport' star dies in car collision

Actress Claudia Jennings, 29, died on 3 Oct. 1979 in California following an automobile accident in which her car crossed the middle line of the Pacific Coast Highway and was struck head-on by a truck in the opposing lane.

Miss Jennings, starred with David Carradine in *DEATHSPORT 3000* (1978), a futuristic view of a world where violence & destruction are viewed for amusement. *DEATHSPORT* was a sequel to B. Melchior's *DEATH RACE 2000* (1975).

sirki finds fugitive: obit for harry o

DAVID JANSSEN, one of television's best-known leading men, died suddenly of a heart attack on 13 February 1980 in Hollywood. At the time of his death he had just begun portraying Father Damien in a film concerning the leper priest of Hawaii.

Janssen, who began his career as a child actor, appeared in many films as well as having starred in such television series as *The Fugitive*, *Harry O* & *Richard Diamond*. During the 50s Janssen co-starred with Donald O'Connor in 3 films featuring Francis, the Talking Mule. In 1955's *CULT OF THE COBRA* Janssen played Rice, an early victim of Faith Domergue, the snake-girl.

In 1968 Janssen co-starred with Anthony Quinn & Oskar Werner in *THE SHOES OF THE FISHERMAN*, a tale set in the Vatican of the near future. The following year (1969) he was featured as Red Dougherty in *MAROONED*, a prophetic tale of an ill-fated Apollo space mission with Gene Hackman, Richard Crenna & James Franciscus as the imperilled astronauts. In *Moon of the Wolf*, a 1972 television film, Janssen played Sheriff Whitaker, a Louisiana lawman on the trail of Bradford Dillman as a werewolf. In 1979 Janssen starred in another telefilm as a police officer on the trail of the phantom killer of San Francisco in *The Golden Gate Murders*.

With Janssen's death, television & films have lost one of their most dependable leading men.

—Harris Lentz, III

IVAN TRIESAULT

On 3 January 1980 Prince Sirki claimed his first victim of the new decade from the ranks of horror performers. Ivan Triesault, a veteran character actor, died in Los Angeles of heart failure at the age of 80.

Triesault appeared in a small role as the museum guide in 1943's *THE MUMMY'S SMILE* with Lon Chaney Jr. as Kharis, the living mummy. In *CRY OF THE WEREWOLF* (1943), Triesault portrayed Van Spewer, with Nina Foch as Celeste La Tour, film noir's first female werewolf. In 1947 he co-starred with Ray Milland & Marlene Dietrich in *GOLDEN EARRINGS* a tale set in wartime Germany concerning gypsies with precognitive powers. In 1959 Triesault played Dr. Ulf in *THE AMAZING TRANSPARENT MAN*. One of his best film roles was a cameo in *BATMAN 1966*, the film based on the 1966 television series. During the early 60s Triesault was also featured in such fantastic TV series as *One Step Beyond*, *Voyage to the Bottom of the Sea*, *The Girl from U.N.C.L.E.* and *Wild Wild West*.

'lost soul's' director dead

ERLE C. KENTON, who directed *Karloff*, *Lugosi*, *Laughton*, *Carradine*, *Chaney Jr.*, *Glenn Strange* & many others during his long career, died at the age of 83 on 28 January 1980 after a long illness.

Kenton was best-known for his work as director of H.D. Wells' classic *ISLAND OF LOST SOULS* (1932). This film starred Charles Laughton as the infamous Dr. Moreau, who created manimals from animals and ruled over them thru fear & pain. Also featured were Bela Lugosi as the leader of the beast-men and Kathleen Burke as the panther woman, Leta.

In 1941 Kenton began a 5-year association with Universal Pictures and the following year continued the saga of Frankenstein by directing *THE GHOST OF FRANKENSTEIN* (1942). With Lon Chaney Jr. as the monster, the cast also included Bela Lugosi, Lionel Atwill, Sir Cedric Hardwicke & Evelyn Ankers. In 1945 Kenton directed Universal's 2 monster-filled spectacles, *MOOSE OF FRANKENSTEIN* & *House of Dracula*. Both films featured Lon Chaney Jr. as the Wolfman, Glenn Strange as the Frankenstein Monster & John Carradine as Count Dracula. The former film also starred Boris Karloff as the mad Dr. Niemann & J. Carroll Naish as his hunchbacked assistant. Aside from an occasional appearance with Abbott & Costello, these films also marked the close of Universal's monster era.

Kenton's last film with Universal was the 1946 version of *THE CAT CREEPS*, a tale concerning haunted houses, murders & a supernatural cat. Kenton retired from directing in 1962, due to ill health, but his films have assured him a place in Horror's Hall of Fame.



...to experiment that leads to the creation of THE AMAZING TRANSPARENT MAN.

Prof. Emmanuel (Peter Cushing) staggers back from a
Hand of Horror in *THE CREEPING FLESH*, directed by
Freddie Francis for Columbia release in 1972.



FRIGHT FILMS OF FRED



IE FRANCIS

by taryn arlington

A RACULA FRANKENSTEIN Killer Bees!

Film Director Freddie Francis has encountered them all. From **THE SKULL** to **TORTURE GARDEN**, from **THE CREEPING FLESH** to **DR. TERROR'S HOUSE OF HORRORS**, frightening Freddie implanted into those terror tidbits that certain *ghoulish* touch that is particular to his Gothic style.

After all, it was Francis who

Told Christopher Lee how to gnash his fangs in **DRACULA HAS RISEN FROM THE GRAVE**.

Instructed Peter Cushing in the uncanny ways of the undead for **TALES FROM THE CRYPT**.

Insisted that **THOU** control **THE** **HELL** with all his raging fury.

And made you & me shudder at the grim goings-on in **THE DEADLY BEES**, **PARANOID** and others of his roving repertoire of nearly 20 macabre movies.

"horrorble" fate

Actually, early in his cinematic career, Francis did everything *but* direct motion pictures. He worked his way up from assistant to a stills photographer to clapper boy to assistant cameraman to cameraman. Finally he became one of Britain's top cameramen in his own right.

But Francis didn't stop there. His real desire was to direct and when he was finally given the chance he jumped for it like a starving piranha and wouldn't let go!

It was Hammer Films who gave Freddie Francis that chance. Francis, who felt that directing a lot of films at one time would change his image from cameraman to director, worked on a number of Hammer productions during the early part of the 1960s, including **THE EVIL OF FRANKENSTEIN** and **HYSTERIA**. But not only did he secure the title of film director—he inadvertently secured the title *horror* film director.

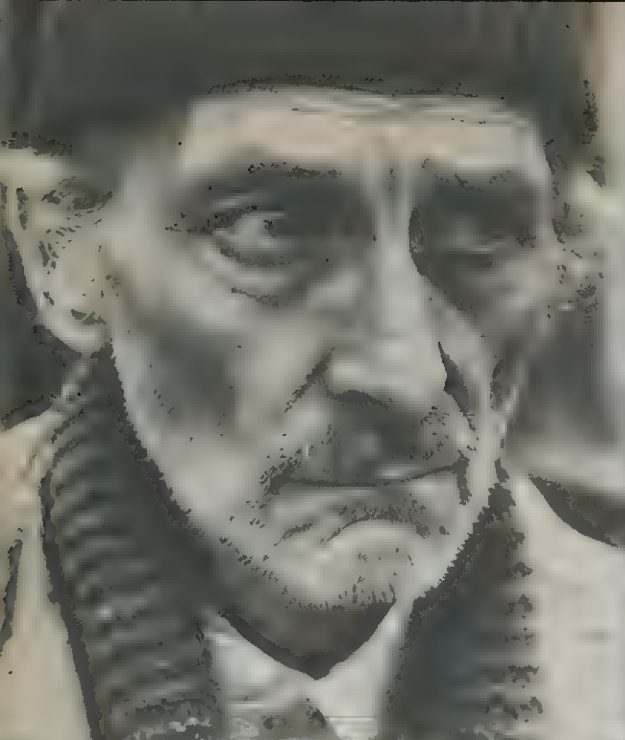
Francis was horrified.

Actually, until recently, Freddie Francis did not enjoy making films in the macabre medium. He had found himself suddenly typecast as a director of only one sort of picture and, like Christopher Lee, became dissatisfied with his unintentional reputation.

In recent years, however, Francis has mellowed somewhat and now holds no grudge when he is contracted to direct a terror tale. He has come to accept his reputation for what it is, and he has realized that—horror movies or not—his talents are much sought after by the British film industry.

along the psycho path

Francis' first horror effort as director was



Peter Cushing registers a cryptic expression for Director Freddie Francis in **TALES FROM THE CRYPT**.
Amicus/Cinerama.

versal shockers than in Hammer's own Frankenstein legendry. (For a complete analysis of **THE EVIL OF FRANKENSTEIN**, see FM 36.)

During this time Hammer's competitor, Amicus Films, began scripting several horror subjects and, seeing the work Freddie Francis had done for Hammer, Milton Subotsky & Max J. Rosenberg (the driving force behind Amicus), asked him to direct a number of pictures for their company. (You'll find the complete story on Amicus in FM 35.)

Freddie Francis would direct the first film for Hammer.

another spooky studio

At Amicus, Francis helmed many fright features, the first of which was **DR. TERROR'S HOUSE OF HORRORS**, a multi-story film written by Robert Bloch which starred Christopher Lee, Michael Gough & Peter Cushing. Next came **THE SKULL** (also scripted by Bloch and again featuring Lee & Cushing), **THE PSYCHOPATH** and **THE DEADLY BEES**, all released during 1965.

1966 saw the production of **THEY CAME FROM BEYOND SPACE**. They were invaders from the darkest depths of the interplanetary void, arriving on Earth in an attempted takeover of the inhabitants of a factory in Cornwall, England. Michael Gough made it memorable.

TORTURE GARDEN, another 1966 fear-flicker, consisted of 4 interwoven terror tales (a la **DR. TERROR'S HOUSE OF HORRORS**), scripted by Robert Bloch. Peter Cushing, Jack Palance, Michael Ripper & Burgess Meredith were all on hand to bring the various vile & villainous stories to life.

a rise out of dracula

In 1968 Francis moved back to the Hammer lot to complete one final film for that company: **DRACULA HAS RISEN FROM THE GRAVE**. Francis approached this followup to 1966's **DRACULA, PRINCE OF DARKNESS** quite differently from Terence Fisher, director of **PRINCE** and its protegee, **HORROR OF DRACULA**. In fact, Francis admitted turning the script for **DRACULA HAS RISEN** (by John Elder) upside down and making it more of a love story than a horror story! He cut the Count's appearances & dialog to a minimum and padded the parts of the young lovers.

Many fans have condemned **DRACULA HAS RISEN FROM THE GRAVE** for its preoccupation with the romantic & religious subplots. Count Dracula seems almost secondary to the central core of the picture. Francis apparently was not so concerned with Vampirism in this 3d of Hammer's *Dracula* series starring Christopher Lee as he was with the effects *Dracula* and his brides have on the lives of the film's

PARANOID (1963), a psychological thriller from Hammer which starred Oliver (CURSE OF THE WEREWOLF) Reed. This film was the first of 3 "Hitchcockian" chillers that Hammer asked Francis to direct. The other two, **NIGHTMARE & HYSTERIA**, were released in 1964 & 1965 respectively. This trio of films, all of which were scripted by Jimmy Sangster, were made by Hammer at a time when imitations of Alfred Hitchcock's **PSYCHO** were in demand by the cinemagoing public. Strangely enough, though these films were not nearly as successful as Hammer had expected they would be and after several other pictures along similar lines the company abandoned the **PSYCHO**-inspired productions and once again concentrated on their forte: pure Gothic terror.

francistein!

Francis' next film for Hammer, **THE EVIL OF FRANKENSTEIN** (1964), was the 3d entry in the company's *Frankenstein* series starring Peter Cushing. For reasons which are obscured today, Hammer chose to ignore their previous *Frankensteins* when they hired John Elder (Anthony Hinds) to write the screenplay. The picture did not pick up where its 1958 predecessor, **THE REVENGE OF FRANKENSTEIN**, left off. Instead, Hammer sacrificed continuity for a brand-new story of monstrous mayhem, which appeared to have its roots more in the old Uni-



Is it the Creature from the Black Lagoon? No, it's TROG--the Herman Cohen terror of 1970 (Warners).

characters. Still, the picture was incredibly successful worldwide, earning larger profits than **HORROR OF DRACULA** in 1958.

of crypts & creeps

In 1971 Freddie Francis returned to Amicus to direct **TALES FROM THE CRYPT**, an anthology film based on stories originally printed in the *EC* horror comix of the early 1950s. With Peter Cushing in one of his most soulful & touching characterizations and co-stars like Joan Collins, Sir Ralph Richardson & Patrick Magee, **TALES FROM THE CRYPT** couldn't help being anything *but* successful!

Aside from his projects at Hammer & Amicus, Francis directed a number of horror films for other companies. **THE CREEPING FLESH** crept across cinema screens in 1972. Starring Peter Cushing & Christopher Lee, it remains one of Monsterdom's most satisfying & scarifying chillers. Archaeologist Prof. Emmanuel (Cush-

ing) brings to his London home a rare skeleton dug up from a recent expedition. Thru a series of accidents Emmanuel discovers that whenever running water touches the bone fragments, *flesh* begins forming on the skeleton! The professor realizes what a remarkable (albeit dangerous) find he has made and attempts to keep his new possession a secret.

Unfortunately Emmanuel's wicked stepbrother, Dr. Hildern (Chris Lee), the director of a local insane asylum, finds out about the fossilized creature and plans to steal it in order to win a Nobel Prize.

Meanwhile Emmanuel, who believes that insanity is hereditary, begins fearing for his daughter Penelope's mind, since the girl's mother had died in Hildern's asylum with a crazed psych. Searching for a medicinal concoction which Emmanuel hopes will prevent insanity, the professor rashly injects a serum drawn from the creeping flesh of the skeleton into Penelope's blood. Instead, the serum escalates

Christopher Lee as Dr. Hildern, evil superintendent of an insane asylum in *THE CREEPING FLESH*.



the unknown causes of madness and it is not long before Penelope herself resides in Hildern's asylum.

Late one night, Dr. Hildern sneaks into his brother's laboratory and steals the skeleton. Placing it in his horsedrawn coach, Hildern rides away into the dark, heading back to the asylum. But it soon begins storming; the coach overturns and as Hildern races to his offices by foot, the rainwater pours into the coach, soaking the old skeletal bones, renewing them with an evil, hideous life . . .

backward gort

TROG, produced by herman (KONGA) Cohen in 1970, told the story of a prehistoric half-man/half-ape discovered in an underground cavern by scientist Joan Crawford. But the missing link later goes berserk when taunted by the sadistic Michael Grouch. (Er, Gough.)

THE VAMPIRE HAPPENING, a 1971 feature made in Germany, has yet to see release in English-speaking countries. Reportedly it is a vampire spoof, similar to Roman Polanski's *THE FEARLESS VAMPIRE KILLERS*.

TALES THAT WITNESS MADNESS (1973) is one of Freddie Francis' personal favorites.

Like *DR. TERROR'S HOUSE OF HORRORS* & *TALES FROM THE CRYPT* before it, this picture is another multiple tale feature, starring Kim Novack, Joan Collins & Suzy Kendall.

double threat

Francis has also done several projects for Tyburn Films, which his son Kevin owns, operates & presides over. Tyburn's first picture, *THE GHOUL*, was molded by the capable hands of father Freddie while Kevin himself produced. Peter Cushing starred in it and the following Tyburn film, *THE LEGEND OF THE WEREWOLF* (which may be the screen's definitive version of the lycanthropic legend). Both pictures are waiting to be picked up by an American distributor.

So while Kevin Francis (who is a true-blue Horror Farn, by the way) is busy with his own film company in Britain, studying scripts & hiring actors & doing everything a producer is supposed to do, father Freddie continues to entertain us with his stylish directorial achievements in the fright film field.

Keep your eye on the team of Francis & Francis: they may be the most diabolic duo the World of Horror will ever see!

HUMANOIDS

FROM THE DEEP

they surface to slay

A young swimmer is mangled by an unknown horror lurking in the briny deep.



S LIMY!
CALEY!
EA-THINGS!!!

Up from the depths of the ocean floor they rise, these phantoms from the mysterious fathoms deep beneath the surface of the sea.

Gilled, webbed of hand.
Bulbous of eye.
Exposed of brain.
Murderous of intent.

The sleepy fishing village of Noyo is the future site of a cannery.

Hank Slatery (VIC MORROW) is a businessman who welcomes the new jobs the cannery will provide.

Jim Hill (DOUG MCCLURE) is a community leader. Excitement comes to the little town annually when a salmon festival is held. But this year something is wrong; something terrible is going on. Guard dogs are found dead.

A pair of lovers disappear in the sea.

The mangled body of a young swimmer is washed ashore.

One night a boy is mauled and lives to tell the tale of his attackers: they're amphibious monsters!

A marine biologist, Dr. Susan Drake (Ann Turkel), holds the key to the mystery of the marine monsters. Things that once were fish have, like the animals of the Island of Dr. Moreau's Lost Souls, evolved at a speeded-up rate of evolution to a grotesque stage of aquatic humanoids!

Panic and terror seize the town as the Humanoids from the Deep take to the lead and attack!

The villagers unite against the gruesome marine menace.

"Horror, fear, suspense & the unknown are carefully welded together," the producers tell us, "to produce sheer terror." They promise "a shock ending that will have hearts pounding!"

Warning: Keep your mouth shut while viewing this film—the heart that leaps into your throat may be your own!



fishy fiend has got him and his seconds are numbered!

END

RARE TREATS!

you axed for more

Fab Fotos including Mr. Moto's Oriental visage, a polaroid of Blacky LaGoon, an Alien from the Baroque World of Barbarella, a LUGOSI Ape Man still, a CARRADINE foto from REVENGE OF THE ZOMBIES, that darling little baby from IT'S ALIVE (whose father is Rick Baker, Monster Maker) and other Rare Treats that we'll leave you to discover!





Our Famous Fright Star is so well disguised we could probably print
 as a Mystery Photo. Give up? It's PETER LORRE in MR. MOTO TAKE
 A CHANCE.



From the Far Far Future on an Alien World comes this inhabitant who
 had the pleasure of meeting up with BARBARELLA (Jane Fonda).



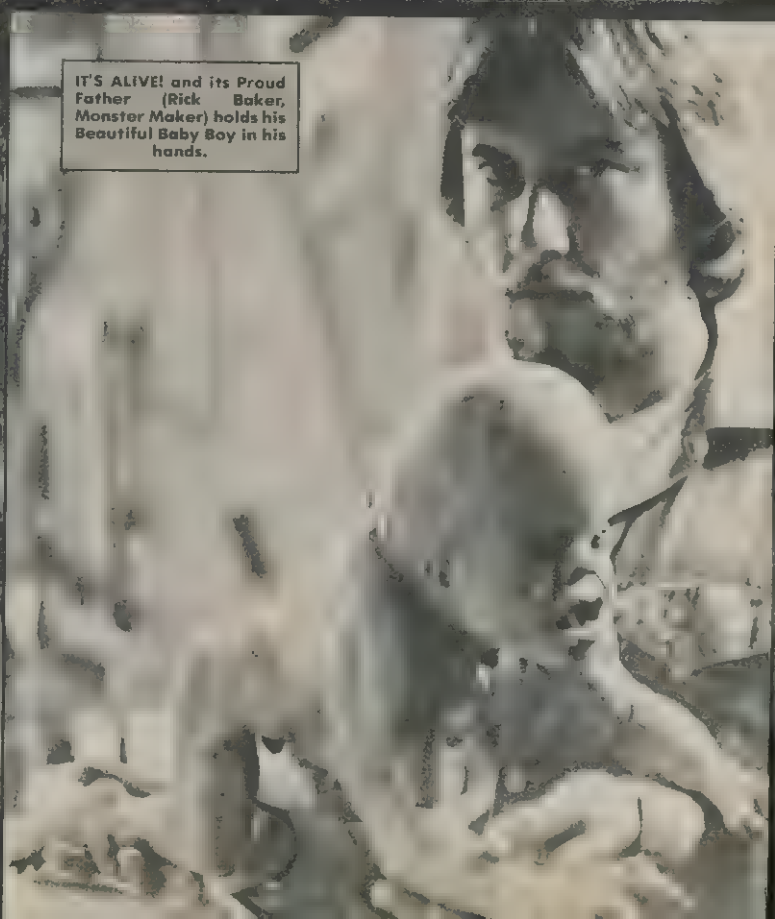
Based on the story "They Creep in
 the Dark", this 1943 Monogram
 movie with BELA LUGOSI was
 known as THE APE MAN in America
 and LOCK YOUR DOORS in England.



Bob Steele stands behind John Carradine, Mad Scientist, in this scene, with Rick Baker from 'REVENGE' in the background.



You haven't seen CHRISTOPHER LEE at his lethal best till you've been blest by a viewing of THE WICKER MAN.



IT'S ALIVE! and its Proud Father (Rick Baker, Monster Maker) holds his Beautiful Baby Boy in his hands.





Is the Bridge on the River? That all depends on who wins the fight—Godzilla or his Monstrous Adversary.



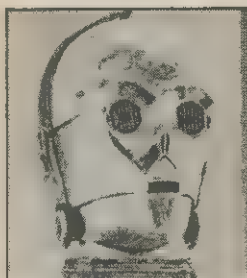
From the Japanese Frankensteinian Film WAR OF THE GARGANTUAS: a cute little Bristleoid.

What's this Giant Spider doing in THE VALLEY OF THE DRAGONS? Well, his net worth is about to become zilch.

STAR WARS MAIL ORDER STORE

SPECTACULAR WHOLE HEAD STAR WARS MASKS

C-3 PO MASK



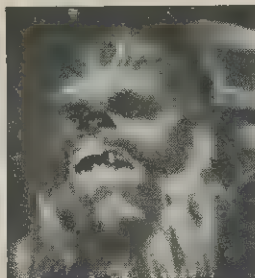
C3PO MASK! Soft vinyl! Full over the head, hand painted, gleaming gold mask of C3PO! #25005/\$26.95

STORMTROOPER MASK



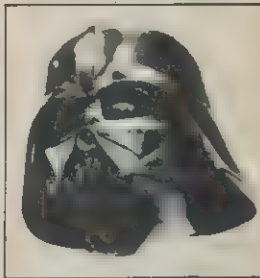
STORMTROOPER MASK! Gleaming white, rigid plastic mask with see through plastic eyes. #25006/\$43.95

CHEWBACCA MASK

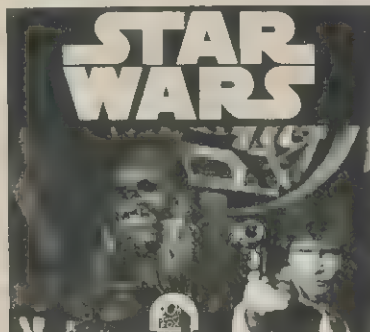


CHEWBACCA MASK! Realistic soft latex, over the head fur mask with hand applied fur. #25007/\$39.95

DARTH VADER MASK



DARTH VADER MASK! Shining black, rigid plastic, full-helmet/mask of the evil Jedi! 2 pieces. #25008/\$26.95



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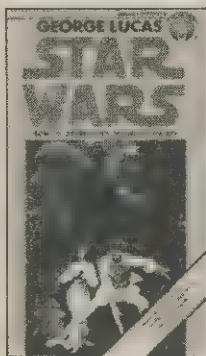
The excitement! The drama of STAR WARS can be yours! Now view selected scenes from the year's best movie in your own home. BLACK AND WHITE SUPER 8 FILM WITH SUB-TITLES. #25121/\$10.95

COLOR FILM
NUMBER 1
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COLOR SUPER 8 FILM
WITH SOUND
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DOUBLE RECORD

STAR WARS ALBUM Now Warren offers you the most spell-binding music from the movie that does it all. Star Wars' incredible sound track is brought back alive. This two record long playing, stereo album with its pulse-pounding music rockets into orbit permanently. This hottest selling album is guaranteed to go fast! #2367/\$9.95



STAR WARS PAPERBACK BOOK

STAR WARS NOVEL by the film's Writer/director George Lucas! Read this exciting book and relive the movie's incredible adventure! This spellbinding 220 page paperback has a special section with 16 pages of thrilling full color scenes from the fantastic movie! #21262/\$1.95



STAR WARS FULL COLOR POSTER

THE SWORD POSTER Paste this big 20"x28" poster on the wall for inspiration. A painting by Hil Debrandt, it has Luke & Leia rendered in golden hues with a formidable Darth Vader glaring from the sky. C-3PO & R2D2 are there! Full color! #2990/\$2.00



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#2749 MENS SMALL/\$4.95



ROBOTS
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SWORD
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#2753A BOYS 8/\$4.75
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To order any of these items, please see last page of this magazine for convenient RUSH ORDER FORM.

STAR WARS

THE MOST EXCITING NEW MODELS AVAILABLE!

NEW!



MILLENNIUM FALCON

THE MILLENNIUM FALCON Han Solo's deadly freighter-fighter is reproduced in all the incredible detail lavished on it by its creator John Dykstra. This enormous 18"x13" model has an illuminated detailed control room, movable laser turrets with full interior detail, illuminated rocket exhausts, hinged entrance hatch and ramp, retractable landing gear, movable radar antenna and the seated figures of Luke Skywalker, Han Solo and Chewbacca! Build this authentic Star Wars design spaceship. 2" C batteries not included and assembly is required! #24238/\$14.50

IMPERIAL TROOP TRANSPORTER

IMPERIAL TROOP TRANSPORTER The electronic "hover-craft" troop transporter of the Imperial Stormtroopers is ready to swoop down on unsuspecting Rebel and Alliance bases! This transporter carries 11 action figures, has 6 special electronic sounds that simulate the real sounds from Star Wars such as the laser, engine and battle noises plus the voices of C-3PO, Stormtroopers and R2-D2's beeps! Each sound is activated by its own button. The front hatch opens to reveal a detailed control area with seats for 2 troopers. The manual laser gun and the rotating radar dish work in tandem. 8 side compartments hold captured prisoners and a rear compartment imprisons droids. This model comes with two prisoner immobilization units that fit on the heads of action figures so they can be brainwashed by the Empire! This highly detailed kit is molded in high impact grey and red plastic! Order Now! Action figures not included. Uses one 9" C battery, not included. Assembly required! #26195/\$21.80



NEW!

MILLENNIUM FALCON OPEN-UP MODEL

MILLENNIUM FALCON SPACESHIP This big, sophisticated, "open up" model of Han Solo's famous Millennium Falcon is a gigantic model that's a whopping 17"x6"x23"! Pushbutton activates the "battle alert" siren when enemy TIE fighters are in the area. Cockpit has a flip open canopy with seats for Han Solo and Chewbacca. The radar dish manually swivels 360°. This enormous model has retractable landing gear, a folding entrance ramp. Rear deck panel lifts to give access to the rear cabin where table and chairs are ready for a game of space chess. The cabin floor lifts away to reveal a secret compartment to hide the action figures from searches by the Imperial Stormtroopers. Fit your action figure into the command chair below the laser canon which clicks as it follows enemy craft. The Millennium Falcon has all the detail of the original ship. Action figures are sold separately. 2" AA batteries not included assembly required! #28194/\$37.99

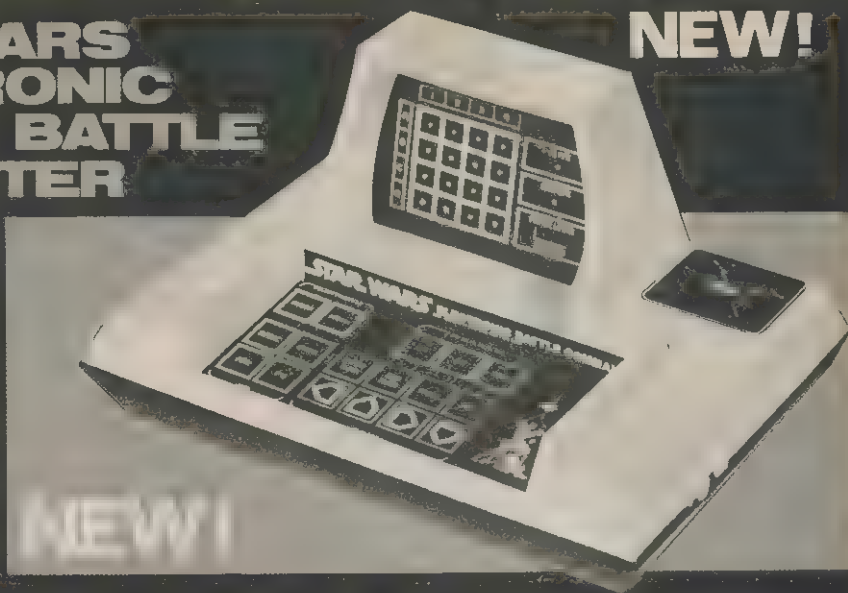


STAR WARS

ELECTRONIC GAME COMPUTER AND RADIO CONTROLLED SAND CRAWLER

STAR WARS ELECTRONIC ACTION BATTLE COMPUTER

STAR WARS ELECTRONIC BATTLE COMMAND An exciting new intergalactic electronic combat game which allows you to simulate the battle actions from Star Wars. From the simple to the complex, from one to three players, this new electronic game allows for any level of play! Simulate interstellar dogfights, simulate all the elements of hyperspace action such as the landing on Magma, being trapped in a black hole and having your force units drained. Then contend with the hidden wrinkles of hyperspace that can bounce you into other sectors of the universe! For hours of combat thrills play against your friends or the machine itself! Uses 6 AA batteries or a special adapter not included! #26197/\$49.95



RADIO CONTROLLED SAND CRAWLER



Use the radio control box to help Jawas escape Stormtroopers



Set up Jawas and R2-D2 at the "control" panels



Elevator lifts R2-D2 and other STAR WARS figures into Sand Crawler



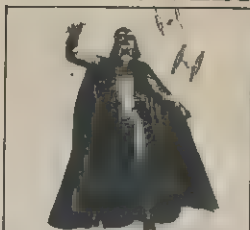
RADIO CONTROLLED JAWAS SAND CRAWLER A genuine working replica of the giant tank-like sand crawler the mysterious Jawas use to navigate Tatooine's deserts and seas. This 16" long behemoth on wheels is controlled by a two channel wireless radio that can operate as far away as 20 feet! The three working tread-like wheels permit the sand crawler to move in almost any direction. The roof hatch opens to reveal a detailed control room with enough footholds for several Jawas. A large side panel opens to become a step ramp into the interior of the moving fortress with plenty of room inside for the transporting of any Star Wars action figure. On the under carriage of the crawler is a manual elevator for lifting salvaged droids into the interior! Use your sand crawler, molded in highly detailed and durable brown plastic, to escape the ravaging hordes of Stormtroopers after R2-D2's secret message! Help Luke and Leia and Chewie and Han and all the other Star Wars action figure gang escape death! 2 nine volt batteries and 2 "D" batteries not included! #26198/\$49.95

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STAR WARS BEACH TOWELS



TWO ROBOTS BEACH TOWEL Rest easy at the beach with C-3PO and R2-D2. Robot figures printed in full color on 100% cotton velour background. Towel hemmed and measures 31"x60". #26052/\$6.00



DARTH VADER BEACH TOWEL This fabulous 100% cotton 31"x60" hemmed beach towel sports Darth Vader's image surrounded by attacking tie fighters and Star Wars logo. Full color. #26062/\$6.00

NEW! NEW! NEW! STAR WARS GOODIES!

STAR WARS TOOTH- BRUSH

Faces of Luke, Leia, Han Solo, R2-D2, C-3PO, Chewbacca, Darth Vader, Obi-Wan Kenobi decorate this automatic toothbrush! Recommended up & down brush action makes it a winner in the war on decay. 2 "C" batteries, colored replacement brushes not included.

SOLD OUT Watch the moving parts "move" in the transparent handle. A robot-tooth brush, a Star Warrior's dream #26070/\$6.50

STAR WARS IRON-ONS



JAWAS IRON-ON Here they are! The most mysterious tribe in the Empire. The scavenger race that captured R2D2 and C3PO in full sinister color #26126/\$1.00



LUKE SKYWALKER IRON-ON Full color Luke Skywalker Iron-on returning laser fire, Iron Luke onto your T-shirts or anything at all! #26124/\$1.00



CHEWBACCA IRON-ON Chewie in all his hairy glory stands out in this full color iron-on. Has golden hair, fangs, pug nose & black eyes! #26125/\$1.00

STAR WARS SLEEPING BAG



Get out under the stars and into Star Wars with this new synthetic fiber filled sleeping bag! Unzips into a colorful, reversible 68"x89" comforter. Washable and has vinyl tote! #26050/\$27.95

STAR WARS PILLOW CASE

Dream of galaxies long ago and far, far away on this colorful blue, white and gold, washable percale pillowcase which features dramatic scenes with Luke, See Threepio, Artoo-Detoo, Princess Leia, Chewbacca and Darth Vader! There is one pillowcase per package and they fit any normal size pillow superbly! #26049/\$3.50



STAR WARS BLANKET

Let the force blanket you with warmth! New, colorful, acrylic blanket features all your favorite Star Wars characters such as Luke, Leia; all your robot heroes (See Threepio and Artoo-Detoo), Han Solo, Darth Vader; X-Wing and T.I.E. fighters, the Death Star and the Star Wars logo! Vivid blues, golds, and whites create an action packed, star strewn blanket that is washable, colorfast, durable and easy to care for! No Star Wars room is complete without this terrific blanket! #26051/\$11.75



STAR WARS CANTINA POSTER

STAR WARS CANTINA POSTER Gigantic 28"x20" full color poster of that star alien jazz band—the Xalkond 51! Fresh from an unlimited engagement in theaters around the universe, not to mention the Mos Eisley Cantina, these interstellar pips are playing to their alien friends which include the Hammerhead, a Walrus Man, a Greedo & many, many more. The stars have come out to play at last! #29013/\$2.00

STAR WARS

**NEW NEW NEW NEW
STAR WARS PRODUCTS**

STAR WARS LASER PISTOL



STAR WARS LASER PISTOL Han Solo's Laser Pistol replica which he used to fight off the Stormtroopers. Secret trigger activates a high or low speed laser sound! 2 "C" batteries not included! #26114/\$9.75

STAR WARS LASER RIFLE



STAR WARS LASER RIFLE Laser replica with 3 position stock for different appearances! Secret button energizes sound & real laser look. Batteries not included! #26115/\$15.25

DARTH VADER TIE FIGHTER



DARTH VADER TIE FIGHTER Large size model holds the 12 action figures. TIE Fighter comes with pop-off solar panels, light up laser canon & laser sound! Batteries not included! #4224/\$17.95

STAR WARS POSTER ART SET



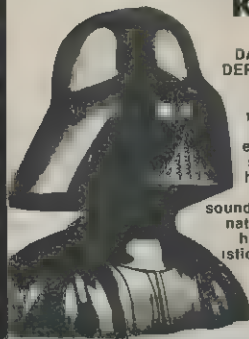
STAR WARS POSTER ART SET Two dramatic new posters of scenes of Star Wars' best moments. Set comes with six coloring pens and helpful coloring hints. Let your mind go wild as you color all the famous Star Wars events from the Cantina to interstellar dog fights! Star Wars lives on in these super large size posters. 17 1/2" x 22" #26122/\$4.75

DARTH VADER FIGURE

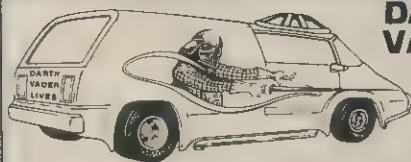


DARTH VADER FIGURE Darth Vader stalks menacingly in this easy to assemble model kit. Darth's figure is 11 1/2" tall and a movable arm grips a nasty 8 3/4" light saber that glows in the dark! This kit is highly detailed and molded in a shiny black plastic. The authentic Star Wars model kit. This is guaranteed to bring you hours of pleasure! #24225/\$5.95

DARTH VADER ACTION KIT



DARTH VADER ACTION KIT Large 10 3/4" kit molded in color is easy to assemble. It has actual breathing sound, is illuminating and is highly realistic. No paint needed. Batteries required! #24212/\$11.95

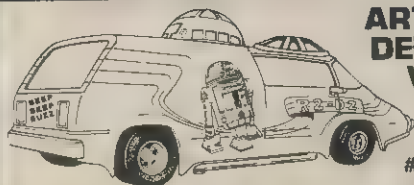


DARTH VADER VAN KIT

#24213/
\$2.25

STAR WARS SNAP TOGETHER VANS

STAR WARS SNAP TOGETHER VANS Now you can have one of the hottest and most exclusive Star Wars products anywhere! These easy to assemble Star Wars vans are completely molded in full color, so not a single drop of paint or glue is required! Just snap together! And, for the first time anywhere, they come with glow in the dark decals for exciting ghostly images of your favorite characters as they move in the dark! Darth Vader, Luke Skywalker and Artoo-Detoo!



ARTOO- DETOO VAN KIT

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\$2.25



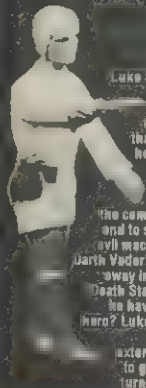
LUKE SKYWALKER VAN KIT

#24214/
\$2.25

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STAR WARS

LUKE SKYWALKER



Luke Skywalker Action Figure. A hero to rebel worlds all through the galaxy, he comes charging across the starlanes to do battle for the comely Princess Leia and to save her from the evil machinations of Lord Darth Vader! Darth Vader get away in the battle of the Death Star, but what does he have in store for our hero? Luke stands 3 1/4" in this version with extendible light saber to give Darth a nasty turn! #24192/\$2.95

OBI-WAN KENOBI



Obi-Wan Kenobi Action Figure. Luke's mentor, Master of the Force, last of the Jedi Knights, Obi-Wan emerges from retirement on Tatooine to help the rebels fight the evil Empire. Obi-Wan comes with removable cape, retractable light saber. Obi-Wan Kenobi stands 3 1/4" tall, ready to battle with Darth Vader! #24196/\$2.95

ACTION FIGURES

For Action Packed Adventures

SAND PEOPLE



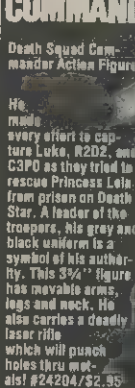
Sand People Action Figure. Grand Tusken Raiders pounce on Luke and his new friends. A very secretive, little known people, no one knows if they're human! They exist on the fringes of the Empire as a scavenger race and are not registered on any Imperial census! Have Gaderff stick, are 3 1/4" high, with movable arms, legs, and neck, and have a detachable cape. #24205/\$2.95

DARTH VADER



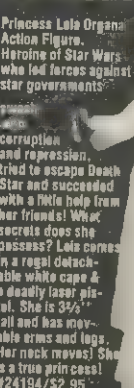
Darth Vader Action Figure. The dark lord of space comes to his evil glory. This is a replica of the prince of the outer darkness comes with retractable laser saber, removable cape, movable arms, legs, and neck. The minion of the emperor, he escaped destruction in the climactic battle of the Death Star. Can good come of it? #24188/\$2.95

DEATH SQUAD COMMANDER



Death Squad Commander Action Figure. He made every effort to capture Luke, R2D2, and C3PO as they tried to rescue Princess Leia from prison on Death Star. A leader of the troopers, his grey and black uniform is a symbol of his authority. This 3 1/4" figure has movable arms, legs and neck. He also carries a deadly laser rifle which will punch holes thru metal! #24204/\$2.95

PRINCESS LEIA



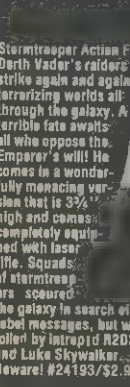
Princess Leia Organa Action Figure. Heroine of Star Wars who led forces against star governments' greed and corruption and repression, tried to escape Death Star and succeeded with a little help from her friends! What secrets does she possess? Leia comes in a regal detachable white cape & a deadly laser pistol. She is 3 1/4" tall and has movable arms and legs. Her neck moves! She is a true princess! #24194/\$2.95

ARTOO DETOO



Artoo Detoo Action Figure. Star Wars droid sets out to deliver a secret message to Princess Leia. Whizzing this way thru thick and thin this 2 1/4" R2D2 comes with movable legs and a chrome head that clicks when it's turned! From the deserts of Tatooine to the depths of space, R2D2's will spurred the rebels to win! #24189/\$2.95

STORMTROOPER



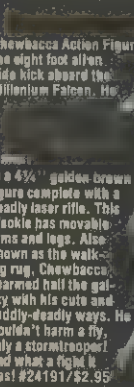
Stormtrooper Action Figure. Darth Vader's raiders strike again and again, terrorizing worlds all through the galaxy. A terrible fate awaits all who oppose the Emperor's will! He comes in a wonderfully menacing version that is 3 1/4" high and comes completely equipped with laser rifle. Squads of stormtroopers scoured the galaxy in search of rebel messages, but were foiled by intrepid R2D2 and Luke Skywalker. Beware! #24193/\$2.95

SEE THREEPIO



See Threepio Action Figure. Pretending his way thru the star lanes, he tried keeping his golden body out of cosmic battles. Fate had other plans. He proved his courage again and again. This golden 3 1/4" figure comes with movable arms and legs. C3PO #24190/\$2.95

CHEWBACCA



Chewbacca Action Figure. In the right foot often side kick aboard the Millennium Falcon. He comes in a 4 1/4" golden-brown figure complete with a deadly laser rifle. This Wookiee has movable arms and legs. Also known as the walking rug, Chewbacca charmed half the galaxy with his cute and cuddly-deadly ways. He wouldn't harm a fly, only a stormtrooper! And what a fight it was! #24191/\$2.95

ALL NEW STAR WARS ACTION FIGURES!

GREEDO ACTION FIGURE



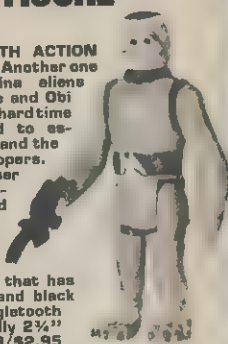
GREEDO ACTION FIGURE From a galaxy teeming with life the Greedo alien washed up in a spaceport bar on Tatooine. One of the aliens in the Cantina. Star Wars lives! The best movie of '77, '78 & '79 rolls on with this new set of action figures. Collect them all for your own star battles. Greedo comes with a laser pistol, movable arms & legs, 3 3/4" high molded in blue & green plastic. #24216/\$2.95

R5D4 ACTION FIGURE



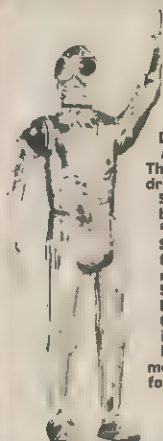
R5D4 ACTION FIGURE One of the incredible number of droids human ingenuity devised. R5D4 was a highly sophisticated, semi-sentient, programmable droid capable of independent action & limited decision-making capability. This is a highly detailed droid with red markings, a movable head that clicks as you turn it & is 2 1/2" high! #24217/\$2.95

SNAGGLETTOOTH ACTION FIGURE



SNAGGLETTOOTH ACTION FIGURE Another one of the Cantina aliens who gave Luke and Obi Wan-Kenobi a hard time as they tried to escape Tatooine and the Imperial Troopers. Comes with laser rifle, articulated arms and legs. This grey skinned alien wears a bright red pressure suit that has a black belt and black trim. Snaggletooth stands a deadly 2 1/2" high! #24218/\$2.95

DEATH STAR DROID ACTION FIGURE



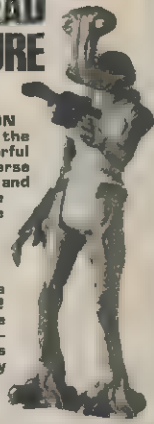
DEATH STAR DROID ACTION FIGURE The brilliant silver droid of the Death Star is the Empire's answer to C3PO. A shiny silver in color with dead black eyes, it has movable arms and legs for true to life battles. This droid is detailed & 3 3/4" high #24222/\$2.95

LUKE SKYWALKER ACTION FIGURE



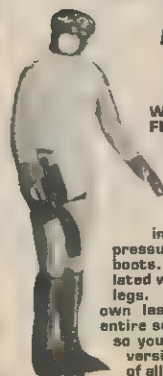
LUKE SKYWALKER ACTION FIGURE Star Wars' Luke Skywalker flies again! Dressed as an X-Wing fighter pilot, he has his orange flight suit on and grips his laser pistol as if he is ready for closer encounters with Darth Vader. Luke stands 3 3/4" high and has movable arms and legs. For hours of fun you can now stage your own mock battles with Luke in his star warrior uniform and laser pistol. Collect all! #24221/\$2.95

HAMMERHEAD ACTION FIGURE



HAMMERHEAD ACTION FIGURE Another of the strange and wonderful aliens from the universe of Star Wars. Luke and Ben encountered the Hammerhead at the Cantina in Mos Eisley on Tatooine. There he was — playing cards and sharing a cup of grog with some very alien friends! He comes with a blue bodysuit, a laser pistol and movable arms and legs. This spindly olive-green alien is 4" an alien giant! #24219/\$2.95

WALRUS MAN ACTION FIGURE



WALRUS MAN ACTION FIGURE From Mos Eisley's Cantina on Tatooine, another one of the fabulous Star Wars aliens. The Walrus Man is brilliantly colored in his yellow and blue pressure suit and black boots. He is fully articulated with movable arms and legs. He carries his very own laser rifle. Collect the entire set of Star Wars aliens so you can create your own version of the best movie of all! #24223/\$2.95

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BOBA FETT ACTION FIGURE Boba Fett, a fearsome interplanetary bounty hunter for whom human life has no meaning, especially if there is a price tag attached! This cold blooded mercenary is out to collect the reward for Han Solo's capture offered by the Empire; a threat to Han Solo and especially to the Rebel Alliance. This is a new character from Star Wars II — The Empire Strikes Back! 3 3/4" of action in brilliant colors with movable arms, legs, head & hand gun! #24248/\$2.95

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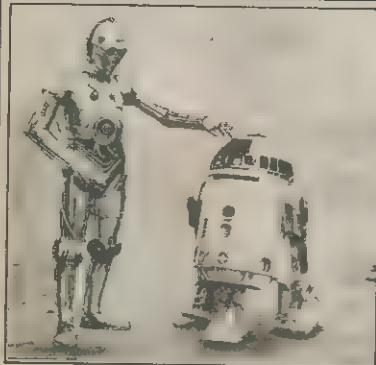


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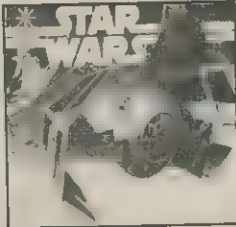


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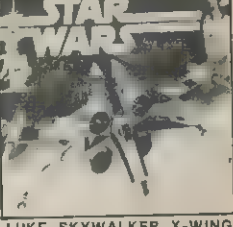
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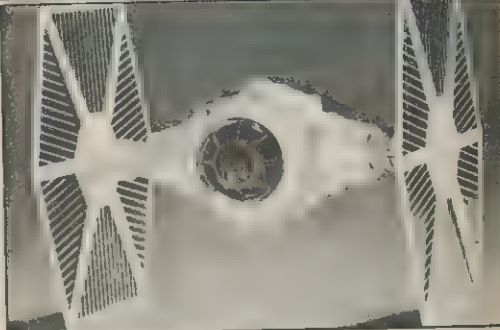
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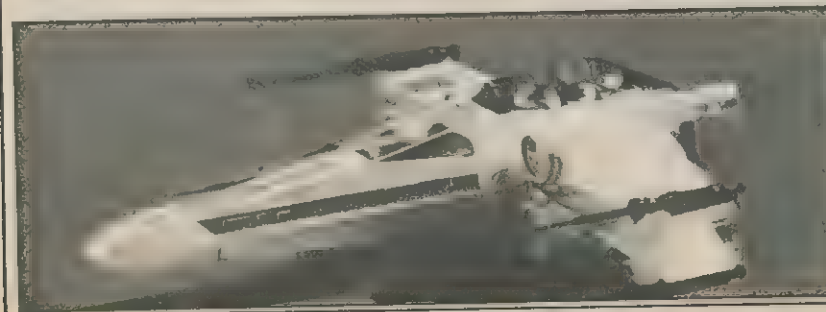


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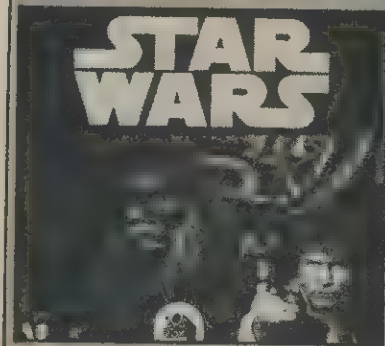
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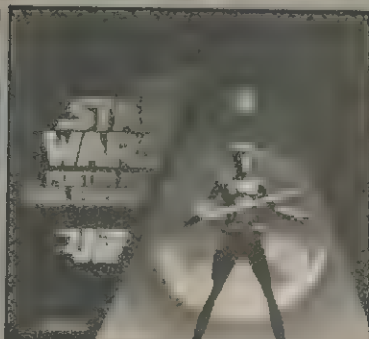
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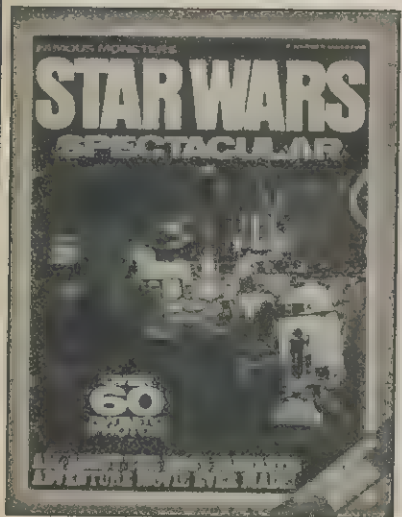
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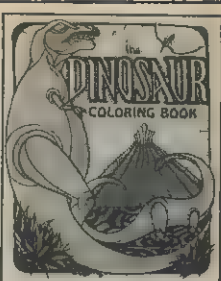
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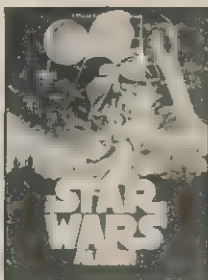


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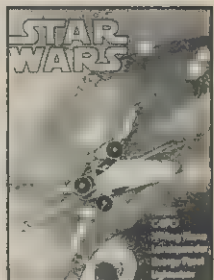
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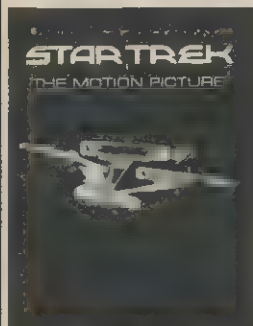


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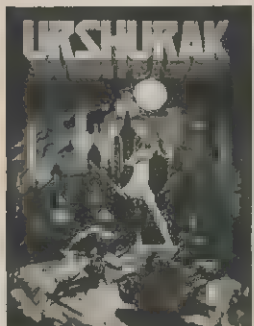


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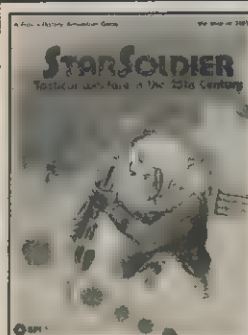
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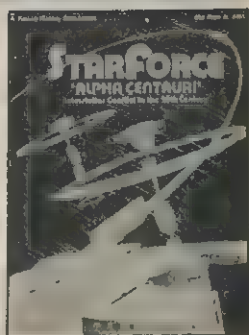
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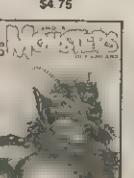
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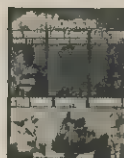
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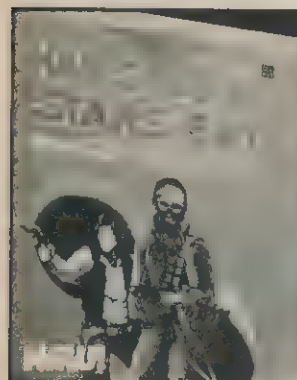
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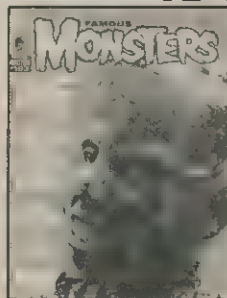


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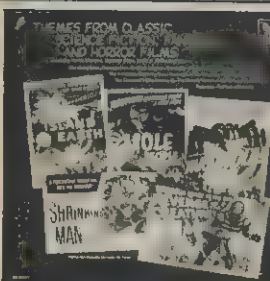
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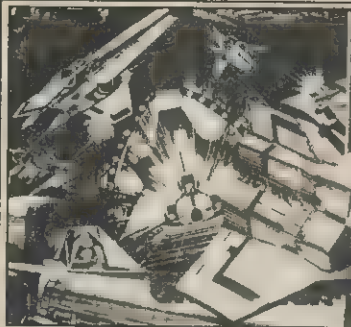
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All of Galactica's Galacticas on one enormous full color poster. In brilliant color—the ships, the people, the robots & the planets! #29025/\$2.50



BATTLESTAR GALACTICA POSTER
Huge full color poster of the Cylon Robots attacking the crew of the Galactica in the labyrinth under the Cylon gambling palace! #29026/\$2.50



PEN-N-POSTER

This gigantic black & white 17 1/2" x 22" poster comes with three brilliant-color poster pens plus a 17 1/2" x 22" sheet of die-cut parts for two viper gliders. Full assembly instructions are included in this set! #26123/\$4.95



PEN-N-POSTER

Two gigantic 17 1/2" x 22" posters in black and white that come with 6 poster pens in brilliant colors for hours of coloring fun! These action packed posters feature the Galactica, a space dog fight, the Cylons, and the evil Cylon Robots. This most successful and astounding science fiction television series is now presented in all its power-packed glory on these two action posters! #26112/\$4.95



BATTLESTAR GALACTICA CREW IRON-ON
A dramatic full color iron-on of the crew from Battlestar Galactica with Cylons & Vipers! #26110/\$1.25

BATTLESTAR GALACTICA IRON-ONS

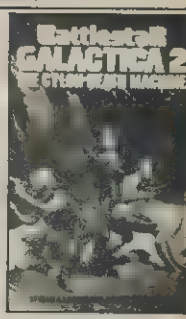


BATTLESTAR GALACTICA GLITTER IRON-ON
A fabulous new iron-on from Battlestar Galactica! This new iron-on duplicates the Galactica, the interstellar dreadnought that protects the fleet—in glitter! Easy to iron-on! #26109/\$1.25

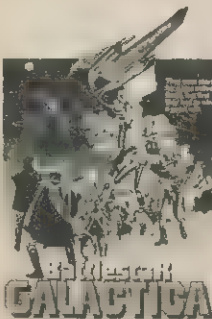


BATTLESTAR GALACTICA
The greatest space epic ever is packed into this softcover. The original story from the beginning! #21348/\$1.95

TWO NEW ACTION- PACKED SOFT- COVER BOOKS!



CYLON DEATH MACHINE
Action packed adventure in the second novel from the Galactica series! With a Frazetta cover! #21371/\$1.95



BATTLESTAR ATTACK IRON-ON
Lasers flare, ships explode, the Cylons advance and the Warriors of the Fleet resist! A terrific new iron-on! #26111/\$1.25



CYLON ROBOT IRON-ON
Dread Cylons hunt refugee humans on the lower levels of the Cylon Gambling Casino! A full color iron-on from Battlestar Galactica! #26109/\$1.25



SPACE BATTLE IRON-ON
Brilliant Mars-like planet hangs in a midnight blue, star studded sky as the Cylon's manta like ships attack Vipers from the fleet of the Galactica on A.B.C. #26143/\$1.25



CYLON BATTLE IRON-ON
A large full color iron-on of the Cylon Robots from Battlestar Galactica attacking. Incredible colors, sinister gleaming robots and blinding explosions make this a terrific iron-on! #26144/\$1.25

To order any of these items, please see last page of this magazine for convenient RUSH ORDER FORM.

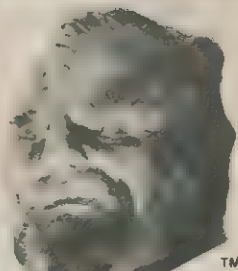
STAR TREK PRODUCTS

MASKS FROM THE MOVIE



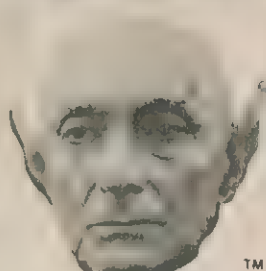
TM

SPOCK MASK A deluxe full color latex mask of Spock with real wool for hair! #25010/\$51.95



TM

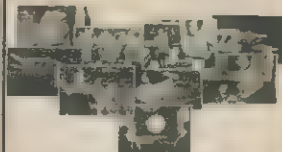
KLINGON WARRIOR MASK Full color latex mask of Klingon with real yak hair! #25011/\$51.98



TM

VULCAN MASTER MASK Deluxe lifelike latex mask of the ruling class of Vulcan in full color! #25012/\$36.95

A STAR TREK CATALOG



STAR TREK CATALOG 240 page paperback with a summary of every episode, cast biographies, merchandise catalog, hundreds of photos and more! #21408/\$2.50

GREAT PLASTIC MODELS AND IRON-ON!

COMMAND BRIDGE



Image your own amazing adventures on this fine model of the Enterprise's command bridge. The kit includes figures of Captain Kirk, Spock and Sulu. #24174/ \$4.50

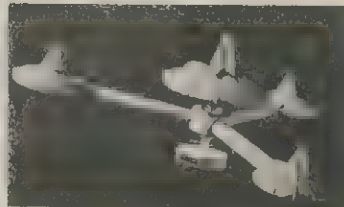
U.S.S. ENTERPRISE STARSHIP

T.V. MODEL



In all of its streamlined glory—this is the Starship Enterprise! One of the most advanced starships ever designed. It carries a crew of hundreds on its five year mission through space. Its purpose is to promote peace and understanding but it is a formidable adversary when attacked by a hostile force. The flagship for Starfleet is capable of Warp Drive, fires Laser Cannons and can launch Photon Torpedoes. You should have a model of this magnificent craft. When assembled, it is a foot long! Well detailed! #2460/\$4.50

K-7 SPACE STATION



This triple-hulled structure was a welcome sight for many a starship crew. The model is a monster among model crafts. Assembled, it is over 18" in diameter! Miniature Enterprise is also included. #24175/\$4.50

ENTERPRISE MOVIE MODEL



ENTERPRISE MOVIE MODEL From Star Trek, the movie, zooms the new Enterprise! A huge 22" long, completely refitted at Star Fleet Headquarters! Has operating saucer control lights, prismatic effect rainbow decals and all the incredible details of the movie version! #24247/\$14.50

NEW



KLINGON BATTLE CRUISER MOVIE MODEL

KLINGON BATTLE CRUISER From Star Trek the movie zooms this new updated Klingon Cruiser which is 16" long, 23rd century detailing, dry transfer and prismatic decals and display base! #24251/\$6.25

T.V. MODEL



KLINGON BATTLE CRUISER Zooms enemies of the Federation of Planets. Built to the same scale as the T.V. version of the U.S.S. Enterprise! #24251/\$4.50

NEW



VULCAN SHUTTLE MOVIE MODEL

VULCAN SHUTTLE New from Star Trek the movie! A 10" long model with detachable passenger module, prismatic and dry transfer decals plus display base! #24250/\$6.25



NEW

MR. SPOCK MODEL KIT Plastic model kit of Star Trek's most popular figure! Over 6" tall! New! #24249/\$4.50



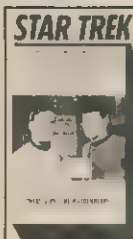
STAR TREK IRON-ON The U.S.S. Enterprise has past a starry galaxy! #26127/\$1.00

STAR TREK SUPER SET L.P.



STAR TREK RECORD SET Three exciting new Star Trek adventures on one long playing record! Included are "In Vino Veritas," "The Crier in Emptiness" and "Passage to Mocha" Super L.P.! #2378/\$2.98

STAR TREK BOOKS



STAR TREK FOTOMOVEL
#1 City on the Edge of Forever takes Kirk into the Depression of 1930 where he searches for Dr. McCoy. 300 full color photos. #21283/\$1.95



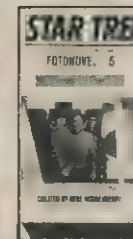
STAR TREK FOTOMOVEL
#2 "Where No Man Has Gone Before" into a force ray which turns two of the crew into super humans. 300 full color photos. #21284/\$1.95



STAR TREK FOTOMOVEL
#3 The Trouble with Tribbles is that there is suddenly too many of the cuddly creatures to feed. A story told in 300 full color photos. #21285/\$2.50



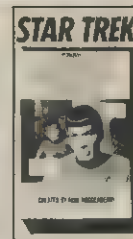
STAR TREK FOTOMOVEL
#4 A Taste of Armageddon leaves a foul residue in Kirk's mouth when his ship is caught in a war! A story told in 300 color photos. #21286/\$1.95



STAR TREK FOTOMOVEL
#5 Melamorphosis means change but only if the godlike creature, The Companion, wills it so! A story told in 300 full color photos. #21294/\$1.95



STAR TREK FOTOMOVEL
#6 All Our Yesterdays with a star about to explode Spock and McCoy are hung into a planet's net! 300 full color photos. #21295/\$1.95



STAR TREK FOTOMOVEL
#7 Shuttlecraft Galileo 7 is trapped in a decaying orbit around Taurus II. Can Spock make an illogical decision and save their lives? #21305/\$2.25



LETTERS TO STAR TREK
Want a pair of Vulcan ears? What does HASA think about Star Trek? Often funny, sometimes touching, fanmail New Photos! #21230/\$1.95



STAR TREK LOG ONE
Don't miss one of these parts: "Beyond the Farthest Star," "Yesterday," and "One of Our Planets is Missing." Adventure. #21156/\$1.50



STAR TREK LOG TWO
Second in the latest series Alan Dean Foster brings you "The Survivor," "The Larelei Signal," and "The Infinite Vulcan." #21179/\$1.50



STAR TREK LOG THREE
By popular demand, another trilogy of tales. "Once Upon a Planet," "Mudd's Passion," and "The Magicks of Megatons." Buy #21180/\$1.50



THE MAKING OF STAR TREK
The book on how to create for TV! Full of action-packed photos and advice on how to sell a script. 414 fact-filled pages. #21069/\$2.25



STAR TREK ELEVEN
What are Little Girls Made of? Find out in this book. A war fought with swords not lasers. "Day of the Dove." Also 4 others. #21183/\$1.25



STAR TREK TEN
Six thrill-packed adventures including "A Private Little War," "The Empath," "Omega Glory," and "The Galileo Seven." #21096/\$1.75



STAR TREK NINE
Why will Kirk die if touched by the murderous beauty? Find out in this series including "The Ultimate Computer." Exciting action! #21071/\$1.75



STAR TREK EIGHT
"The Man's Dead Jim" McCoy said it, but about whom? "The Enemy Within," "Catspaw," and "Spock's Brain" among others. #21193/\$1.50



STAR TREK SEVEN
Read about the colossal being in our "Who Mourns for Adams?" and "The Paradise Syndrome" which are 2 of 6 yarns. #21192/\$1.50



STAR TREK SIX
A hijack to another galaxy cannot be overlooked by you! Also read about "The Savage Curtain" and "Mark of the Gideon" & more! #21191/\$1.25



STAR TREK FIVE
A mummy aboard the Enterprise is the plot of one story in this exciting collection. "Whom Gods Destroy," "Way to Eden" plus others. #21190/\$1.50



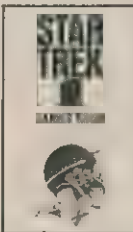
STAR TREK FOUR
Six more dazzling exploits featuring "All Our Yesterdays," "The Devil in the Dark," & "A Piece of the Action." Don't Miss! #21189/\$1.50



STAR TREK THREE
Spock goes crazy in "Amox Time." Also a preface listing some awards and an open letter from the author. #21188/\$1.50



STAR TREK PUZZLES
A Big 8 1/2" x 11" book of some of the most fascinating and mind boggling mazes, logic quizzes and puzzles. Even Vulcans are baffled. #21287/\$5.95



STAR TREK ONE
Adapted from the original series. Includes "The Motion Picture" & "The Motion Picture Part II." #21185/\$1.50



THE WORLD OF STAR TREK
The show the networks couldn't stop! David Gerrold's inside look at the Star Trek phenomenon. Packed with photos and info! #21064/\$1.95



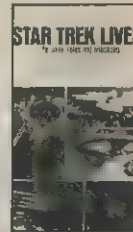
TREK TO MADWORLD
Kirk and Spock must battle the Klingons and the Romulans to save colony Epsilon Delta 4! And what about the Organian, Enow? #21361/\$1.95



SPOCK MUST DIE!
2 Spocks come through the transporter and one of them must die. Starship crew finds itself in the midst of an undeclared war. #21123/\$1.50



STAR TREK NEW VOYAGES
These tales have NOT been seen on TV. They are original stories. Each drama is introduced by a member of the cast. A must! #21210/\$1.75



STAR TREK LIVES!
Personal notes and anecdotes, what the creators are doing now, goals & achievements plans for Star Trek's return. #21190/\$1.95

To order any of these items, please see last page of this magazine for convenient RUSH ORDER FORM.

GRAVEYARD EXAMINER



**CREATURE
FEATURES**

★★★★★
FINAL

DEAD-LETTER EDITION

EDITOR, JEFF ROVIN

FIRST ANAGRRRRAM CHAMPS!

The response to our ANAGRRRRAM contest in FM #162 has been overwhelming! Which just goes to show that FM readers are as imaginative as they are intelligent. From the batch of early submissions, the staff of *Graveyard Examiner* has selected the following winners:

Characteristically	Tries	This	Multitudes
Hairy	Ripping	Horror	Of
Even	Out	Intimidates	New
When	Guts	Nice	Slimy
Batting		Guys	Things
Anything			Enter
Closely			Rockets
Cosmetically			
Alien			

For the extremely clever CHEWBACCA, we thank Luke Knapp III of Baltimore, NY; for both TROG and THING, a tip of the hat to James Foster of Indianapolis, IN; and Jim Hart earns our appreciation for his bizarre interpretation of MONSTER. More ANAGRARRRAMS in our next edition.

YE OLDE



Once more, we look into the past to see what Horrible Happenings preyed on our minds in September of 1962 and the 19th issue of FAMOUS MONSTERS...

"The headlined attraction was about an EYE-TRACTION AT ACKERMAN'S DIN. Seems as if young Ray Craig had produced a 16mm of film entitled ON THE BENCH, whose robot from-space star was on display at the home of FM's editor Ackerman. Attending the alien visitation on December 16 and 17 of 1961 were 100 FM fans, along with such celebrities as actor Tor Johnson, producer Bert I. Gordon, and author Jerome K. Jerome.

"Actor/FM reader Jay Sheridan was interviewed about the one-person show he was presenting to high school and college audiences, his portrayal of Edgar Allan Poe. "In my presentation I have tried to include most of the major highlights from the author's weirdly beautiful life," said Sheridan.

"ASK ERIC devoted space to answering questions from FM readers; nearly a full-page announced that there were "Only 150 Chopping Days Left Till Ax-Mass", as per a photo of Boris Karloff's hatchet-swinging executioner from TOWER OF LONDON; and the DEPARTMENT OF MISSING MONSTERS was chock full of FM fanatics offering then-high prices of \$2 for FM #3 and 4, magazines which are now worth well over one hundred dollars. (Speaking of appreciating values, the issue from which these items came catalogue for \$20.00. Moral: Start buying more than one issue of FM. They're better than gold!)

SORRY ABOUT THAT...

Once again, the sheer backlog of material we have received on a GE item has forced us to put it off for a while. The AARGHSCARS 2 results, which were to have appeared in FM 164, will be tallied for FM 166. We're sorry for this delay, and hope it doesn't happen in the future.

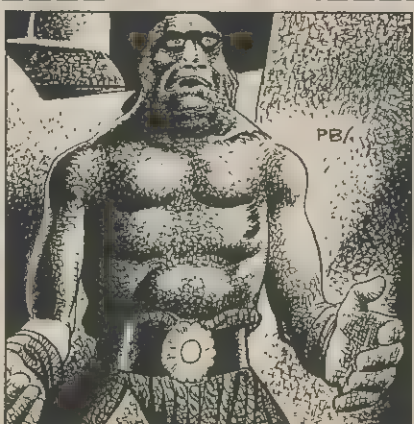
ANTI-PLUTO

It is not generally known, but the Roman god Pluto did not watch over the entire underworld. Though his domain was hot and filled with the souls of evildoers, he had a counterpart under the earth - a frigid god known as Anti-Pluto.

Anti-Pluto's realm lay beneath the Arctic ice cap, and it was a place of eternal cold and ice. Instead of burning, the spirits sent there were forced to freeze for their entire existence. There was nothing to drink, since all of the water had turned to ice, and there was no food because it was too cold for animals to live there.

Anti-Pluto had long ago gotten used to the chill, his body stiffening like stone, and allowing him to move only very, very slowly. Instead of the trident with which Pluto ruled, Anti-Pluto used a pitchfork made of ice. He wore a magic belt which held a gem that allowed him to project heat so that he could once in a while travel to visit with the other Roman gods.

(Editor's Note: This Monster File creation is by Barbara Abrams of White Plains, NY. The illustration was provided by Pat Boyette.)



THE PRINTED WEIRD

Our pick of the month for fiction: without a doubt John Eric Holmes' vivid and exciting novel MORDRED. Based on an outline by sf luminaries Larry Niven and Jerry Pournelle, MORDRED is nothing less than the sequel to ARMAGEDDON 2419, A.D., the tale which first introduced Buck Rogers to the world. In this novel the first of several projected sequels Buck battles the villainous Han, who crawls from their underground hideouts to threaten America of the 25th century. MORDRED is not related to the current NBC TV series.

Our non-fiction recommendation is a book that's been around for seven years, but is now available in Touchstone (Simon and Schuster) oversized paperback HG WELLS. A BIOGRAPHY. This book is a literate, dogged survey of Wells' life, which vividly recreates his life and times of the author of WAR OF THE WORLDS, THE TIME MACHINE, and other sf classics.

THE GRAVEYARD EXAMINES! INTERVIEW WITH DAVID PROWSE THE MAN WHO PLAYED DARTH VADER

Q: How has your life changed in the wake of STAR WARS?

A: Well, STAR WARS was the biggest blockbuster of all time, and I enjoyed being in it. But I didn't get as much publicity as I wanted—because I also didn't want to do all those publicity stunts which one could have gotten involved in; in other words, dressing up as Darth Vader then making appearances. I didn't want to be typecast as Darth Vader all the time. But I did want publicity after the picture, so I got myself a business manager, and a whole army of fans, people in Los Angeles, Atlanta, Denver, New York—really dedicated fans of David Prowse. They do a tremendous amount of work in sort of informing radio stations and television stations and so on who I am. You know, when you say to them that David Prowse would like to be on a program, they say, David who? It's really their job to get people aware of me. We've gotten to the stage where articles appear in the magazines and it doesn't say David Prowse, Darth Vader. It



The Intergalactic villain vs. the Master of the Force! Darth Vader (Dave Prowse) and Obi-Wan Kenobi (Alec Guinness) square off with lightsabers in their climactic STAR WARS duel. Read what Prowse has to say about his deadly duel in STAR WARS II.

just says my name. It has taken, really, 18 months of hard work and a great financial involvement to get this far. I've been to America three times because I feel that America is really the showcase of the world as far as film is concerned, and you've got to make it in America. And that means letting people know I'm not just Darth Vader, and I've got many things to talk about. Many things, from my current interest in horror films, and playing Frankenstein (in THE HORROR OF

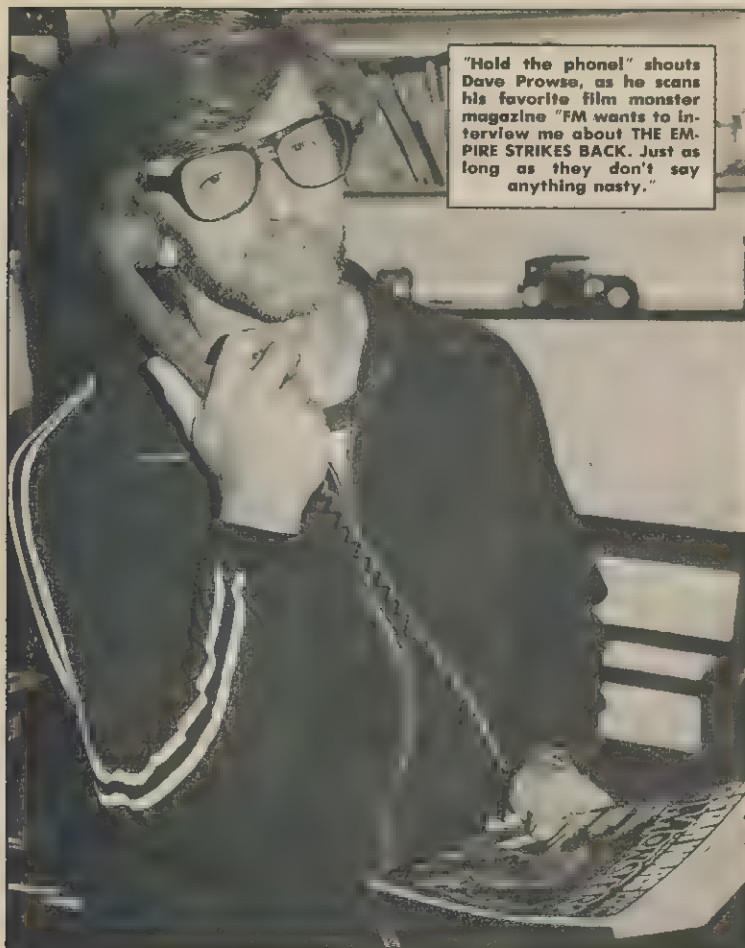
FRANKENSTEIN—Ed.), to my involvement with having trained Christopher Reeve to play Superman. Also, a safety campaign for children and recently, a great step in my career, a role in a prestige production of Shakespeare. I mean, I really have never done anything like that before! In that play, by the way, I had dialogue for the first time in a long time. (Darth Vader's voice was provided by the great American actor James Earl Jones—Ed.).



Clad in the blackest black...to match the evil thoughts in his heart...en-shrouded in a vampiric cloak and grim helmet...the one and only Darth Vader!



Striking a pose that is more Charles Atlas than Darth Vader, the multi talented Dave Prowse shows off the physique which won him the legendary role of Darth Vader.



The-behind-the-screen shot of Dave Prowse as the monster in **FRANKENSTEIN AND THE MONSTER FROM HELL**. The ladies in his arms are winners of British beauty contests.

But as for publicity, I've had to get that going myself. You know, I think people are missing sort of a great opportunity because nobody has ever suggested my meeting up with James Earl Jones. It would be a marvelous gimmick somewhere along the line, to have a meeting between the voice and the body. It would be fun for me too because I would love to meet James Earl Jones anyway.

Q: Are you actively campaigning for specific parts in upcoming films?

A: No. I've been in business for fourteen years, and all I'm looking to do is to increase the public's awareness of me.

Q: How has it been playing in two **STAR WARS** films now?

A: It's been great, especially performing in the finale of **THE EMPIRE STRIKES BACK**. Instead of being a space ship fight like they had the last time, it is really a fifteen minute on-screen fight between Luke Skywalker and myself. Really, it is a lot of work, what with the action and the lightsabers. I had to rehearse six weeks for that, to do the athletic sort of Errol Flynn type of fantastic stunts. But it's sensational! It was also difficult shooting the film because the whole production was so bound in secrecy that I didn't even have a copy of the script! I mean, not a complete copy. They let me take in all the pages of Darth Vader, so I just got my part. I got something like thirty pages out of a 180 page script. I suppose they feel that doing interviews such as this, I might let something slip which I shouldn't. But all the script pages are coded, and marked with special stamps that read Top Secret.

Q: Was it difficult acting in the Darth Vader suit?

A: Well, yes. That made a new one for me in the second film. Nothing was changed, but the old Darth Vader suit was very busy between the two films and became very worn. They got somebody over here to dress up and chase all over America. So it's been used. But the suit was uncomfortable anyway because, number one, I couldn't sit down in it. So this time we put joints at the knees and arms so I could be more free. But they haven't changed the head gear. That's going to be exactly the same. Well, not exactly. The fastening for the helmet, which was very difficult to adjust, is now right. Also, they've done something about the eye pieces because I couldn't really see what I was doing, couldn't see where I was going in the first film. It was made too big originally, and then padded inside with foam rubber. It was better for the second film. Other changes are that they use two cloaks throughout. If I'm trying to do something very, very athletic, it's easier to do with the cloak shortened a couple of inches. These are all sorts of things that you learn only when you do them.

Q: What's in the future for Dave Prowse?

A: Well, they've already offered me **STAR WARS THREE**, which they are talking about filming, which starts preproduction come next February. You see, **STAR WARS** was really the fourth adventure in a sequence of twelve, and so **THE EMPIRE STRIKES BACK** and the next one will probably be five and six. So I understand it from George Lucas when I saw him the last time. It's a possibility I might be killed off in **STAR WARS THREE**, but then they'd probably go back early in the sequence to tell the first few stories. So I still have got a few years of **STAR WARS** left.

And then, of course, in England, the other major thing I'm involved in is the government safety campaign for kids. I have a contract with them where I do three commercials each year. I also have my gymnasium business, where we trained Christopher Reeve for **SUPERMAN**.

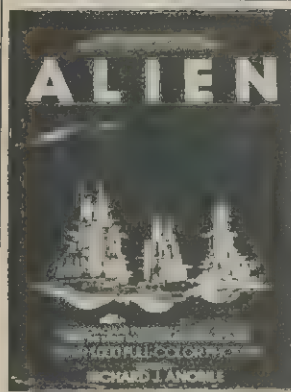
Q: Has anything about your career been a great surprise?

A: Well, yes. I'm going out to dinner with Kenner Toy People while I'm in America. Who would have ever thought that they'd be making little dolls of a character I play?



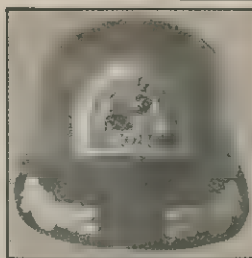
Faster than a striking TIE FIGHTER! More powerful than a herd of Banthas! Able to leap volumes of Shakespeare in a single bound! WAIT A MINUTE...Shakespeare? Read what actor Dave Prowse has to do with the Bard in this exclusive FM interview!

NEW! ALIEN NEW!



NEW ALIEN MOVIE NOVEL

ALIEN The super blockbuster movie of the year has become the most exciting and lavish movie novel ever! This enormous 8 1/2 "x11" paperback is crammed with 1000 full color photos from the movie. These specially designed pages fully capture the breathtaking special effects, the gripping excitement, the extraordinary visuals and the phenomenal sets. This publishing event is packed into 192 pages of unstopable full color action! A must! #21389/\$8.95



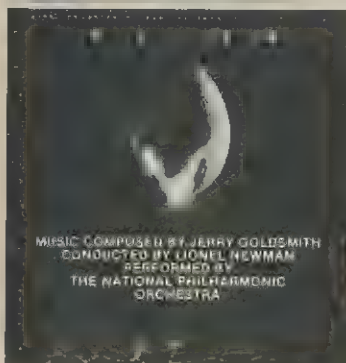
THE NOSTROMO CAP

NOSTROMO CAP The cap worn by the crew of the Nostromo. One size fits all, washable, brilliant colors & gold braid! #26207/\$8.95



THE NOSTROMO PATCH

NOSTROMO PATCH From the USSCS Nostromo-interstellar merchant ship—the official patch! A large 4"x3 3/4" patch woven in brilliant colors depicts the rainbow surrounding a radiant star and its planets. Be the first to wear it on your jacket! #26208/\$5.95



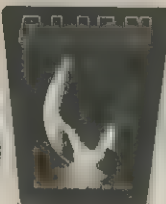
ALIEN RECORD!

Twentieth Century-Fox presents the soundtrack of the film composed by Academy Award winner Gerry Goldsmith. This is a masterpiece film score of incredible power and intensity! Relive each horrifying moment of Alien's original music! #23002/\$7.98

ALIEN IRON-ONS



ALIEN SPACE SHIP IRON-ON
#26186/\$1.25



ALIEN EGG IRON-ON
#26184/\$1.25



ALIEN SPACE JOCKEY IRON-ON
#26185/\$1.25

ALIEN CHASE TARGET SET

ALIEN CHASE TARGET SET From Alien, the movie, a huge 33" tall outline target of the alien, astrogun that shoots 3 harmless plastic balls & ringing bell for scoring! #26148/\$5.95



ALIEN BLASTER TARGET SET

ALIEN BLASTER AND TARGET SET Comes with self standing target, 3 weird flop targets, astrogun shoots plastic suction tipped darts. Target 12"x18 1/4"! #26149/\$12.95

ALIEN PAPERBACK

ALIEN



ALIEN PAPERBACK Alan Dean Foster novelizes the movie! In the depths of space the crew of the Nostromo encounters an awesome galactic horror. The real horror begins when they meet the alien within! #21381/\$2.25

THE BOOK OF ALIEN:

THE BOOK OF ALIEN Here are the designs, sketches and blueprints rendered by four of the top fantasy illustrators in the western world: Moebius, Chris Foss, Ron Cobb and H.R. Giger! And there are interviews with the Art Directors, Costume Designers, Producers, Directors and Screenwriters. A 96 page soft cover with 50 in full color! #21376/\$7.95



ALIEN: THE ILLUSTRATED STORY



ALIEN: THE ILLUSTRATED STORY Walt Simonson and Archie Goodwin have teamed up to bring you Alien in full color, vibrant illustrations! A story not to be imagined in your wildest dreams or nightmares! Relive the movie through Walt Simonson's superb illustrations and Archie Goodwin's taut style! #21377/\$3.95

FANG MAIL

(Continued from page 4)

TREK TALK

I was totally disappointed in issue #162 with your review of **STAR TREK—THE MOTION PICTURE**. Believing you had a grasp of the episodes & meanings of the storylines, I was willing to spend a little money for the magazine. But now, I know you are unfamiliar with **Trek**. The article stated **Nomad** was one of the 79 episodes in the old series. Whereas, **Nomad** is a space probe sent from Earth which upon being damaged combines with **The Other**, an alien probe. **Nomad** is seen in the episode "The Changeling". As far as comparing the new movie with "The Changeling", the only true duplication is the fact they are both probes from Earth. The moral or philosophy is totally different and goes far beyond the simple emotion/logic conflict—if you have any intelligence at all. "The Immunity Syndrome" can be compared to the movie only because both were **Star Trek** employing the **Enterprise** & her crew. If people would stop taking cheap shots, they would see the real essence of the movie. It can stand on its own—why won't people let it? **NAME withheld by request**

No, I do not want to read about **STAR TREK** anymore. It was an overhyped abysmal failure. I am a **Trek** fan, however the movie was a let-down.

BOB THORPE
Mount Holly, N.J.

By reading your magazine & from hearing it firsthand it has come to my attention that people are still confused as to whether or not **STAR TREK—THE MOTION PICTURE** is an honest return to memory lane or just another ripoff during these Sci-Fi film days. For the record, I would like to warn anyone who has not seen it, the atrocity that has been thrust upon us. It would be more appropriately titled **STAR TREK—THE MOTION-LESS PICTURE**. I will admit, the first 45 minutes are humorous, nostalgic, inventive & even awe-inspiring, the "new" U.S. **Enterprise** is an experience in itself! But, the soundtrack is an almost carbon copy of John Williams' score for the phenomenal **STAR WARS**. After the **Enterprise** makes use of the warp-drive, the movie is all downhill. It becomes tiresome, boring & quite simply dull. As a one hour, commercially-uninterrupted show, **STAR TREK—THE MOTION PICTURE** would

have been a tremendous success. But it is a movie & a bad one at that. The film could have also been called **STAR TREK—THE BIG SLEEP**; at least that's the effect it had on me.

LUKE KNAPP III
Bellmore, N.Y.

 When the **Sleeper** Wakes we shudder to think of the temperature of the water he'll find himself in with the **trekkies**! One thing's for sure: it won't be Luke warm!

WANTED! More Readers Like



JUDITH SCHUTSKY

"10" SHUN!

Having been an avid reader of **FM** since issue 87, I am writing to give a list of what I think were the best fantasy & science fiction films of the 70s:

- 1st **STAR WARS**
 - 2nd **CLOSE ENCOUNTERS**
 - 3rd **SUPERMAN**
 - 4th **JAWS**
 - 5th **CARRIE**
 - 6th **ALIEN**
 - 7th **THE OMEN**
 - 8th **THE FURY**
 - 9th **THE EXORCIST**
 - 10th **ROLLERBALL**
- And a list of the worst!?:
- From bad to worst of course,
 - 1 **THE RAVAGERS**
 - 2 **THE REDEEMER**
 - 3 **DRACULA'S DOG**
 - 4 **HERE COMES THE BRIDE**
 - 5 **BEYOND THE DOOR**
 - 6 **BLUE SUNSHINE**
 - 7 **THE BEES**
 - 8 **TENTACLES**
 - 9 **THE INCREDIBLE MELTING MAN**
 - 10 **STARSHIP INVASIONS**
- And one last category, directors:

- 1st **STEVEN SPIELBERG**
 - 2nd **GEORGE LUCAS**
 - 3rd **(Tie) BRIAN DE PALMA & RICHARD DONNER**
- I rate **Spielberg** just ahead of **Lucas** due to his consistency with **CE3K & JAWS**.

Thank you for nearly a decade of enjoyment.

JEFF KILIAN
Wichita, KS

RUNKEL: SAY "UNCLE!"

I would like to congratulate Mr. Setzler on his letter about Mr. Runkel's remarks. The man should be put in a strait-jacket, locked in a white padded room and the key should be thrown away! The man is crazy! **Lugosi** was about the best horror film star there ever was. I say "about the best" because he & **Boris Karloff** run a close race.

JOHN LUTTRELL
Baton Rouge, LA

THE FATE OF FAMOUS MONSTERS

In this day & age I am sadly reminded of how many people (mainly adults) laugh at monster films. I love them myself but I can't seem to enjoy them as much as I have for the last 16 years. First off, I love sequels better than originals. Why aren't there new films out with titles like **DRACULA AGAIN!**, **DRACULA LIVES FOR BLOOD**, etc.? As much as I hate to admit it, monsters are **THROUGH**. They've had their praise years ago, especially when "Creature Features" played them at primetime. But now the movies I've cherished are as lost as the continent (get my meaning?). Quite seriously, I'm worried. Nobody respects monster films anymore. Aside from **STAR WARS**, our world never sees a new horror/sci-fi/fantasy treat. When was the last time you heard a 40-year-old nominate films like **PROPHECY**, **BEYOND THE DOOR**, **HALLOWEEN**, **SQUIRM** or **THE INCREDIBLE MELTING MAN** as their favorite film of the year? I'll tell you when—NEVER!

Please don't misunderstand me. I love monsters & all the foregoing movies as well; my argument is that we the readers are the only ones! Monsters are lauded at by others who dismiss them as idols for kiddies. I hate to admit it but it's true. Please don't hate me... I'm on your side 100%. But I fear that the world's greatest mag, **FM**, isn't due for many issues. I am the only person I know who buys it.

JOE LOZOWSKY
Valley Stream, N.Y.



According to our Sales Reports, **Ron Borst**, **Bob Scherl**, **Dan Levitt**, the **Brooks Bros.**, **Sandy Johnson**, **Randy Talmer**, **Joe Hammell** & a handful of other old Faithfuls are still buying **FM**—perhaps a baker's dozen in all. We've also heard rumors that **Steven Spielberg**, **John Landis**, **Caroline Kennedy**, **Sammy Davis Jr.**, **George Lucas**, **Angus Scrimm**, **Gene Roddenberry**, **Geo. Pal**, **Rich Cor-**

rell, **Barbara Steele** & several other celebrities keep an eye on us; so as long as we have about 25 readers we'll try to limp along for a few hundred more issues, **Joe**. Perhaps you wonder how, if we have so few readers, we have so many letters for **Fang Mail**. Easy: we write them all ourselves. Including yours.

WANTED! More Readers Like



BIRGIR FINNSSON
ICELAND!

HOT NEW FAN FROM COLD COLD LAND

I am a newcomer to the world of **Monster & Science Fiction** magazines & movies. The first issue I bought of **FAMOUS MONSTERS** was #134. I became an instant fan and since then I have bought every issue and am going to continue doing so, even though your magazine costs 3 times as much here as in the States. But I think **FM** is worth it, it's a terrific magazine. I think that over the years it has changed from a pure monster & horror mag to a monster, horror & science fiction mag. But don't get me wrong, I love it. I'm sure this letter will get lost in all the mail you get but yet I am writing it.

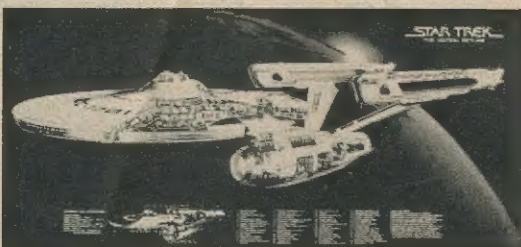
BIRGIR FINNSSON
Reykjavik, ICELAND!

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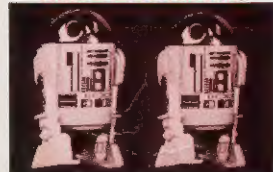


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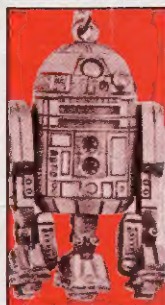
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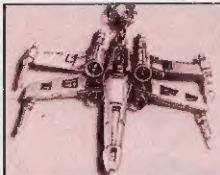


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